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EXPRESSIONISM IN THE THEATRE

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THE historical background, precursors, and beginnings of Expressionism are relatively unimportant; the thing itself, in theory and practice, is paramount. Yet one man, Nietzsche, who has been indirectly associated with its genesis deserves some notice by reason of his significant statements made many years before the term "Expressionism" attained wide currency. Perhaps his most important pronouncement, apropos of the basic revolt of the expressionists, came, as John Mason Brown points out, "one year after Antoine opened his Theatre Libre" in 1887 to glorify Zola and others of the Naturalistic School. The philosopher

> turned the fire of his contempt on the "notebook psychology on a large or small scale" that so characterized the average Naturalist. "Such a man . . . is constantly spying on reality, and every evening he bears home a handful of fresh curios. . . . But look at the result!—a mass of daubs, at best a piece of mosaic, in any case something heaped together, restless and garish. . . . From an artistic point of view, nature is no model . . . this lying in the dust before trivial facts is unworthy of a thorough artist. To see *what is* . . . is the function of another order of intellect, the anti-artistic, the matter of fact."[1]

Beyond this, Nietzsche's epithet for Zola was "the love of stinking."

Thus, characteristically, was expressed unrest and dissatisfaction with accepted ideas in a statement that was later, also characteristically, to be taken up as a major premise in the theory of the

[1] *The Modern Theatre in Revolt* (1929), 40.

expressionists. They have much in common with Nietzsche, at least in theory, though in practice they may have followed afar off and come short of fulfilling entirely his aesthetic principles. They came to share with him an exalting faith in the human spirit and (though perhaps on a lower plane than his) a belief in the worth of man, even in a time of political and sociological gloom and chaotic revolution.

They have been supersubjective and introvertive, and so their vision has not been so farsighted as his. They have been influenced, in psychology, by Freud and his followers and have, consequently, been interested in the abnormal, the pathological, the neurotic out of which has come a good measure of their "excitement." But Nietzsche had said "The preference for exciting materials (Erotica or Socialistica, or Pathologica): all these things are the signs of the style of public opinion that is being catered for today . . . for over-worked, absent-minded, or enfeebled people." He had said, too, that the artist's mission was to present a vision of order and simplicity and to give meaning to what was otherwise meaningless; "to master the chaos which is in one; to compel one's inner chaos to assume a form; to become consistent, simple, unequivocal, mathematical, law." To what extent the expressionists are thought to have realized this goal depends on the partisanship of the critic.

Carl Dahlström, preparatory to a study of Strindberg's Dramatic Expressionism, "systematized the rather chaotic mass of critical literature (on the subject) and established norms for the study of expressionism in drama." [2] The result was two chapters of "general characteristics evidenced by a synthetic study" [3]—in one the elements of theory, in the other the factors in dramatic practice. Naturally, in these two chapters there is much repetition because what is *in general* professed in theory is generally attempted in practice.

Briefly enumerated, Dahlström's Elements of Theory are: *Ausstrahlungen des Ichs* [radiation or projection of the ego], the Unconscious, Experience, *Welt als Einheit* [world as unity], *Seele* and *Geist* [soul and intellect—content and form], the Parallel with Music, the Relation to Religion, and, finally, the Worth of Man. These eight Elements of Theory are, of course, those of *pure* Expressionism. In the abstract it is metaphysical and involved, soaring

[2] *Strindberg's Dramatic Expressionism* (Ann Arbor, 1930), vii.
[3] *Ibid.*, ix.

and intangible, intuitive and unattainable. And yet, ordered by the intuition of a genius who could communicate, it would express the incisive, universal truths of artistic intuition.

As Dahlström says, the *Ausstrahlungen des Ichs*—the expansion and unfolding of the inner self—is foremost among the elements.

> For the expressionist, the ego is the essential part of our world, is indeed the heart of its reality. The two are inseparable and an ego without the universe is nothing. Conversely, the universe exists only as a world of projected ego. Subject and object are handy tools for the differentiation of ego and universe, but the two are actually one thing.
>
> Preëxpressionistic art was concerned with the reproduction of the object, and emphasis was placed on the sublimation of the object. In expressionism, however, complete emphasis is shifted from the object to the subject, and the sublimation of the subject becomes the aim of the expressionist. The subject must always occupy the central position, irrespective of what happens to the object. [4]

This subject, this ego, as he emphasizes later, is a magic crystal in which the absolute is in constant play; it is the only existent thing.

This is the major point in their theory and their aim in method is to attain this sublimation of the subject largely by so-called visual music—an abstract use of formal elements—and by distortion.

> The artist attempts to build up a work of art abstractly out of colors and formal patterns . . . The element of distortion accounts for much that occurs in expressionistic art. It is not that the artist arbitrarily decides on distortion . . . His very concept of art . . . compels the artist to distort the object. It is inescapable that the artist should become oblivious to a faithful representation of the object. . . . distortion is the result of the attempt to paint the whole psychic experience, all the associations that the ego may acquire in its relation to an object. The object is only a means to an end, and is so lacking in importance that an accurate reproduction of it becomes positively an impediment to the expression of the subject. [5]

Oskar Pfister, the psychoanalyst, however, does not agree that distortion is a necessity resulting from aesthetic doctrine but, rather, inevitable as a product of pathological disturbance.[6]

Dahlström's second element of theory, the Unconscious, introduces intuition and the realm of the dream. "The artist's intuition is the functional element that makes possible the wresting of reality from matter." [7]

> The unconscious plays a definite rôle in this scheme of things. Intuition cannot be credited alone to consciousness; it must be viewed more or less as

[4] *Ibid.*, 12-13. [5] *Ibid.*, 15. [6] *Ibid.*, 24. [7] *Ibid.*, 28.

an experience-permutation, or experience-combination, projecting definitely, if not clearly and fully, into the conscious. . . . In dreams usually, there is a queer combination of past events, things that have slumbered away from consciousness and memory and dropped into the unconscious. . . . So it is with intuition; it does not gather immediately from consciously controlled objective experience; it arises more or less as an experience-permutation from the unconscious. . . . The expressionist seeks to give meaning to all that happens within the ego, to grasp into the chaos of the unconscious and bring to the light of consciousness whatsoever meaning there is to this existence of ours. [8]

Linked with the element of the Unconscious is that of Experience.

For the expressionist, objective experience is merely the stimulus for inner experience. . . . Here again the play of the objective world is significant only as it is gathered by consciousness, remoulded in the unconscious and presented once more by intuition for objectification. . . . This inner experience is . . . what the expressionist would isolate in an art-form in order that the essence of being may become more tangible. [9]

The element of *Welt als Einheit* is based upon an idea that in our universe there is a unity in reality. All things are one thing—antipoles and antitheses, perhaps, as Soul and Body, material and immaterial, subject and object, and, I presume, God and man, good and evil, male and female, but united in reality in an inseparable dualism. This constitutes the heart of reality. "The expressionist attempts to seize upon the world in its oneness. He does this intuitively by emphasis on the subject, though not by total rejection of the object, since the object after all has responsibility in stimulating inner experience." [10] Only thus can reality be apprehended.

Seele and *Geist*, especially the former, are extremely important elements in expressionistic theory. The cry for soul is tremendously strong—with emphasis on the cry, which becomes often a yell.

Seele accounts for the pure untrammeled feeling in man. It is an expression of his yearning for the absolute, his ecstasy in apprehending, if not fully comprehending, the essential reality of our universe. It is the uncontrolled expansive element in the unconscious that is impatient at the bonds of convention and intellect developed in consciousness. It is the content side of our being minus the form. . . . In its single state, unformed, not conditioned by the critical understanding that consciousness brings, *Seele* can find expression only in yell, in babble, or in meaningless strokes of the brush. [11]

Besides feeling, ecstasy, and sheer content, there is emphasis on

[8] *Ibid.*, 51-52. [9] *Ibid.*, 52-53. [10] *Ibid.*, 54. [11] *Ibid.*, 54.

the spiritual quality of man in an associated concept of primitivity, referred to as *Ur*-ishness.

> *Ur*-ishness is an emphasis on the spiritual quality of man not simply as free from the artifice of convention, the tags of civilization, but as something enduring before and beyond the quirks of written codes and public opinion. It points to the unattached cosmic spirit that gives man his essential and enduring worth. [12]

The artist, however, is not simply a reproducer of primitive art, nor a modern individual who reverts to primitive man. He "dwells in an *ur*-atmosphere of *ur*-feeling, of *ur*-emotions and of *ur*-activity, but he is a thinker and not a shrieking or yowling savage." [13]

To the expressionist, *Seele* is so greatly more important than *Geist* that often the two become confused and identified with each other to the annihilation of the latter. There is distinction, however. "*Seele* feels the chaos, whereas *Geist* thinks the cosmos . . . *Seele* tends towards the dynamic formless feeling; *Geist* . . . is an ordering element." [14]

> The next element of the theory arises from the fact that music is the purest of expressionistic arts . . . music alone can truly be expressionistic, can so mould *Seele* and *Geist* that the former may find expression without emphasis on the latter. Music is . . . wholly feeling when it reaches the ears of the listener. Music transmutes objective experience into subjective experience so thoroughly that in the objectification of the latter the original experience is wholly lost from consciousness. [15]

The element of relation to religion is a concept of alliance with the spirit of all religions, a cry for God, for a spiritual concept of life "unhampered by heavy theology and convention. It is not a desire to escape to God, to flee the world, but a yearning to realize God, to find oneself in God, and God in self." [16]

In the theoretical element of the Worth of Man sentimental humanitarianism has no place. There is stress on mankind. Werfel asserts that "The World begins in Man." He must realize himself. He must not be enslaved by machines nor by materialistic concepts. There must be achieved a spiritual brotherhood wherein lies the heart of reality.

All these factors or elements of the theory, Dahlström concludes, "must be considered *in sum* as an interpretation of the theory of expressionism." These are the composite synthesis of his selection

[12] *Ibid.*, 28.
[13] *Ibid.*, 27.
[14] *Ibid.*, 54 (quoting Diebold).
[15] *Ibid.*, 56.
[16] *Ibid.*, 58.

from the writers on expressionism and "no one of these factors is sufficient in itself to warrant the qualification expressionistic." [17] Thus it seems that Expressionism, as one of its ardent supporters has said, is "in its highest and widest form only a convention for the Inexpressible." [18]

In practice[19] the *Ausstrahlungen des Ichs* permits, if it does not involve, more or less direct expression of autobiography and confession. In Sorge's *Der Bettler* the central figure, though characteristically typified and slightly disguised, is the dramatist himself. In Toller's *Masse Mensch*, the central figure (a woman this time, Sonia) is the direct autobiographical projection of the author's soul—his feminine, pacifistic, nobly humanitarian, all-embracing soul, not symbolized but, rather, concretely objectified. Other soul-concepts of conflicting abstract ideas, made broadly universal, receive the same direct and simple but artistic and effective objectification. Turbulent soul-stirrings are translated into direct theatrical projection in terms of type characters, dramatically lyric dialogue, seething concentrated action, a rather formless dramatic pattern full of formal gestures, groupings and movement, all staged fittingly so as to enhance the progressive sequence of dream-pictures, vague and fleeting but vivid. And yet, in the usual realistic sense, the author himself is not autobiographically presented. In Werfel's *Goatsong*, the autobiographical quality is more remote and obscure. This play expresses inner experience, abstract ideas and generalizations, by means of symbolic representation. The result is allegory, capable of various interpretations or none at all, depending on the interest and ability of the interpreter.

The radiation of the ego may be still more remote from pure autobiography, may be perhaps merely an utterance of a kind of subconscious, imaginative alter-ego or other self, or may be some discreet personality objective to the author but subjectively presented to the audience. That is, as in the case of Elmer Rice's Mr. Zero or Kaiser's Cashier (in *From Morn to Midnight*), the subjective and usually concealed ego of the central figure is what gets direct emanation. So, Rice and Kaiser are, as has been said of them, but

[17] *Ibid.*, 62.

[18] H. G. Scheffauer, *The New Vision in the German Arts* (1924), 4.

[19] The following discussion of Expressionism in practice follows Dahlstrom's order and is considerably indebted to him.

on the borderland of expressionism, their central figures differing from realistic portrayal mainly in the fact that their authors give them a direct expression of the "stream of consciousness" (an X-ray picture rather than a photograph, as John Mason Brown says), as articulate as the unconscious can be.

From one point of view, the *Ausstrahlungen des Ichs* might be expected to be singularly individual, a projection of but one person's very own inner experience; and perhaps in pure expressionism this is true. But this radiation of the ego, because of the philosophical precepts and consequent practice is so linked with the notion of *ur*-ishness and utter primitivity that typification of character and situation is the rule. The radiation of the ego, therefore (perhaps oddly enough), produces no complex individual soul such as Hamlet, for example, a tortured soul in conflict with itself, ideally universal and eternal but, nevertheless, objective and realistic.

Shakespeare and his fellows, however, have this in common with expressionistic practitioners that they employ the monologue, or soliloquy, and the aside. If the inner experience, the intimate secrets, the psychoanalytic, free expression of affects and ideas are to be made articulate, soliloquy and aside must be used as the only concrete means of direct communication. The soliloquy and the aside are, therefore, expressionistic conditions or conventions. Thus may the Unconscious, the Inner Experience, and the *Seele* be expressed.

These factors, however, entail other features of the dramaturgical method. The necessity of giving expression to the Unconscious produces the dream form and largely accounts, therefore, for the expressionistic distortion. The characters are made dreamlike shadows, figures that are not even types, unhuman but still not supernatural. In practice we are given, paradoxically, embodiments of unbodied visions of delight or of nightmare, like the apparitions of the Emperor Jones in the jungle. Very often these figures are mutes, mere hallucinations, delirious figments of the fevered brain of the dreamer (either the author or the central figure in the drama).

These figures appear abruptly and arbitrarily in a dreamlike jumble of action that may be equally distorted, fragmentary, and disconnected—except that the *a priori* outpouring of the unconscious, reinforced by the abstract concepts that constitute the theme and the plot, are sufficient connection for and inherent motivation of the

associated events. Theoretically, the action takes place in a void though, presumably, the author presents a cosmos rather than a chaos. In this void continuity of action is unnecessary, perhaps contrary to the subject or conception which is being expressed. There is supposedly an absence of time and of space; there is merely a duration in an extremely volatile state of existence. Specific time and space in pure expressionistic drama are either warped or ignored or discarded.

But though the action may flicker, may cease or begin seemingly of its own volition, it is (at its best) very vivid and powerful. At times it is so strong that normal speech is utterly inadequate and unexpressive. The playwright is unable by such means to express the inexpressible. Consequently, he resorts either to the barking staccato of the expressionistic "telegram-style" or to pantomime.

In the telegram-style he is sloughing off the accessories and auxiliaries of grammatical speech, stripping his sentences to the pith and marrow of their core. A character's thought is to be expressed as economically, as curtly and, consequently, as shockingly as possible—perhaps in a tattoo or volley of single words in a white heat of give and take. In this style of dialogue, of course, the author may be somewhat abstruse and may, therefore, be shifting the burden, the difficulty, of expression and communication to the interpretative artist, the actor.

In pantomime, the actor is not always solicited to piece out the imperfections in the expression of thought but merely by eloquent speechless action to objectify thoughts that can be properly expressed only by pantomime. This action is usually violent, too overwhelmingly intense to be capable of words; and very often it is performed in mechanical unison by a mass ensemble. Very effective, it would intensify, for the audience, rhythmically and climatically the Idea of the power of Mark Antony's persuasion.

This same violence is also a means of presenting a product of the *Seele* element which in theory is "pure untrammeled feeling in man." In practice, wild cries as from a cage or resembling the throb of a giant machine or the babbling of lunatics are common means of expressing the ecstasy of *Seele,* the spiritual tension. When the intoxication of feeling is not so vehement, however, but, rather, exalted, the method of expression is then lyric—rhapsody rather than frenzy, rapture rather than delirium. The result is then verse,

often blank verse, giving way in places to rhyme; and, in a superior piece of playwriting (as in *Masse Mensch*) consistently and beautifully sustaining a high poetic depth and fervor throughout. Without using blank verse, rhyme, or even anything as formless as free verse, however, the writer may attempt to maintain a poetic quality throughout.

Both of these means of *Seele* expression—exalted lyric poetry and untrammeled *Schrei*—have been artistically accomplished in the Toller play in which rhythmic lyricism is dominant everywhere. These two elements in the expression of the *Seele* obviously need, in practice, to attain an artistic co-ordination; that is to say, the *Seele* must not be so violently nor so soulfully expressed that the raving or soaring factor of *Seele* dominates to the suppression of the *Geist*, the ordering factor. The *Seele* element alone tends toward the production of formlessness. The *Geist* element, however, operating perhaps merely by a single, unifying mood of lyricism or by that plus a clear conception of theme, concretely and consistently progressive in development, makes for order and perceptible form. But frequently a writer has become so obsessed, consciously or unconsciously, with the inexpressibility of his substance that *Geist* is thus too much inhibited ever to even encrust itself upon the living. This is not to imply, however, that *Geist* or Form is not an animate and vital thing, that *Seele* alone is organic, but merely to observe that in practice many expressionist playwrights are so much filled with their subject that they are actually incapable of being articulate. That, at least, is the kindest supposition to make. More likely they have ignored *Geist* or scorned it because they were not artists enough to achieve a blending of form and substance in the mold of expressionism.

Besides the *Seele* element of the theory, the attempt to resemble music "tends to give lyrical qualities to expressionistic drama and joins with *Seele* in demanding verse for moments of ecstasy. Verse naturally appears when a character so realizes *Seele* that he must breathe forth the *Bewegung* in *Seele* in rhythm if not in rhyme." [20] This motion or agitation in the soul is in theory more closely similar to the inspirational urge of the composer; so in practice the expression will approximate music as nearly as possible in drama.

[20] Dahlström, *op. cit.*, 77.

The approximation, however, is usually quite remote and incomplete and recourse is made to a supplementary means—the inclusion of music itself in the performance. Singing, especially choral singing, and instrumental music occur frequently in expressionist plays. This music may vary in character, may be the food of love, may stimulate by provocative rhythms, sensually soothing or stormily passionate, in accord with the demands of the scene and expressing its symphony of meaning.

Little need or can be said of the result of the relation-to-religion element of the theory. The search for God, actually an attempt to deify the human self, produces a mystical atmosphere, a semblance of myth, or else a religious ardor in which the man-made human deity usually appears as created merely in his own image with feet of clay. The Greek demigods, the mythical heroes of the Norse and Teutonic sagas, and even a King Lear, closer to objective reality than the expressionist will allow himself to go, convey the impression of deification more convincingly than does the expressionist unless he be genius enough to give embodiment to the mystical experience that he feels.

To man, essential reality—as well as Godhead—is in man himself. Hence emphasis is placed on human values—love, spiritual brotherhood, the elemental virtues and motives in conflict with the conventions and impositions of "civilized" cultures. Man struggles nobly or merely desperately, but always valiantly. This is the Worth of Man, presented usually with simpleness (not necessarily artistic simplicity) and with type characters. Also, since man is emphasized, he is often more realistic than would be expected among the symbols of expressionism. This practice, however, leads not only in playwriting but also in staging to emphasize the actor.

Now anyone at all well versed regarding certain ancestral forms in the drama itself and regarding influences derived from other fields will readily see that not only much of the theory but also a great deal of the technique is not peculiarly innate with the expressionist, not a spontaneous new-birth, nor an immaculate conception. John Mason Brown attributes expressionism primarily to a reaction against naturalism, the resulting products being indebted to Freudian psychology, the novel, the cinema, and Shakespeare. The liberty of many shifting brief scenes, of course, is the formal similarity with the Elizabethans—besides soliloquy and aside, already mentioned.

The vague neutrality of time and space is also essentially Elizabethan. To these could be added an indebtedness to vaudeville and modern Revue technique in the rapid pace and the fragmentary scenes that are practically no more than skits.

But Isaac Goldberg, in *The Drama of Transition*,[21] has significantly pointed out a few analogies between expressionistic devices and similar ones in the Greek dramas and in the Medieval morality plays. The number of obvious and outstanding similarities that he notes is incomplete. The expressionist drama shares with that of the Greeks at least about a dozen features; and in common with the moralities it has about the same number of characteristics.

The expressionists reveal themselves to be latter-day Greeks in a number of dramaturgic devices that are essentially classical. Instances are numerous of the use of a chorus rather much in the manner of the ancients. There are obvious and expected differences, of course. For one thing, the modern stage does not necessitate the continuous presence of the chorus on stage after its first entrance. Furthermore, the personnel of the chorus may now vary from scene to scene. But while a modern chorus is on stage it may play its role as an actor in the drama not unlike that of the Attic chorus. It may be homogeneous and united or even homogeneous and divided; or it may be factional and, hence, divided. Like the Greek chorus it rarely plays a major role, a role that would involve active plot-motivation. It may be in sympathy with the central figure or may represent a force against which he struggles—in either case, not un-Greek. The choral odes of the Greeks, varying according to purpose or occasion, reappear in expressionist drama in interspersed songs with music and sometimes dancing; there are chants, recitative, antiphonal cries, and lyric poetry, and a kind of modern chironomy.

Among the *dramatis personae* of the moderns there are silent figures—visions or apparitions, perhaps—corresponding to the mutes of the early drama. The concentration of the action, at least in the separate scenes or pictures, upon a small number of principal characters, central figures (not always plural) recalls the Æschylean dramas in which the major roles had to be few because of the limited number of actors, properly so-called. When the modern drama has but one dominant character there is essentially a return all the way

[21] Cincinnati, 1922.

to the primitive goatsong. The two or three actors of the Greeks utilized masks which they changed as necessity required. Actual masks may be rare in the modern drama but a person in the play may have the facial appearance of first one character and later another or others. At least, the expressionist very often presents only masks rather than faces. Present-day expressionism, also, remains rather consistently uniform in mood and theme; tragedy and comedy are generally not intermingled—the play usually takes itself too seriously for that. A final similarity is the type characterization, though in expressionist drama it is very differently conceived from that of the Greeks; it is abstraction rather than idealized reality.

Abstraction, of course, is one of the salient characteristics of the Medieval morality play. The bases of the stories were abstract ideas which, together with naive emotional conflict, made up the simple dramatic plots. They were much more thesis plays than problem plays; they elucidated a foregone conclusion rather than merely posed a problem without solution.[22] In this the parallel with expressionist plays is obvious.

Allegorical characters served to portray the abstract themes, types usually rather than complex individuals. But, of course, when emphasis was placed upon contemporary vice, adding touches of local color, realism instead of symbolism played a small part in those early moralities. Similarly, in these later moralities, when attention is devoted to the worth of man (singular) an analogous situation occurs. But generally it is thoughts and emotions personified that are the protagonists and antagonists in a soul-struggle. In the early moral plays the allegory is not esoteric but, rather, patent. Everyman (*humanum genus* or Mankind), his alter-egos and multiple aspects of himself, pursued and assailed by animated representations of evil forces, is rescued by Conscience or Wisdom or some redeeming Virtue. Man is but a pilgrim here below; heaven eventually is his home. The allegory of a modern morality may be very much more abstruse—"psychoanalytic allegory," as Goldberg says.[23]

In both the Medieval and the modern plays the dominant tone is serious. In fact, the moderns are prone to be even more monotonously so than were their ancestors. This seriousness, however, arises mainly out of the didacticism and propaganda in the purpose

[22] Goldberg, *op. cit.*, n. 295. [23] *Ibid.*, 277.

of the playwright and the function of his play. When the lives of the saints and the mysteries of Holy Scripture had shown in the Miracle plays and Mysteries how man should live, the Moralities bettered the instruction by teaching ethical and moral lessons and presenting ideals of conduct so that all the straight and narrow paths were surveyed and laid out. Later the propaganda became, in a sense, pamphleteering for political, educational, and patriotic ends. Again the parallel with expressionist plays is obvious.

The stories being slight, their projection depended upon the actors, in large measure, for effects. Characteristic, too, of the dramaturgy was a rather naively direct method of progression. Appearances and dismissals (they can hardly be called entrances and exits) of characters were conveniently arbitrary and pat. People appeared with apt promptitude when needed, as if conjured up. Surface probabilities or any pretense of reality did not trouble the Medieval writer. Everything—in plot, type-characterization, and dialogue—was simple, direct, single-track, didactic. The lines, however, had the embellishment, the artistic convention, of verse; the animated abstractions spoke in rhymed couplets. As in expressionism, a presentational method prevailed dominantly throughout. Finally, the necessary concentration of attention on the one central figure or, at most, upon the few protagonists and antagonists has been paralleled in the modern moralities with comparable results.

But the expressionists have produced a greater effect upon staging than upon playwriting. The directors, designers, and actors have become more expressionistic than the dramatists. By now so much has been done in the staging—not only with expressionists' plays but also with Shakespeare's and other classics— and so much description of it is now in print that one is confronted with an embarrassment of riches. Any one of a number of expressionistic productions could be utilized to exemplify most, if not all, of the typical principles and practices.

In staging, the machine age and the imposition of strict financial economy (fortunately in keeping with the principle of stark simplification) have been the strongest influential factors. Abstraction, of course, has been an aesthetic fashion with the expressionists. Space with them has been vivified. To the three dimensions of plasticity they have added (or attempted) a fourth: living, activistic space, dynamically mobile space. This, they assert, utilizes man's

sixth sense, his *Raumgefühl* or sense of space. In the cinema, as in *The Cabinet of Dr. Caligari,* the consummation of this has been, of course, more complete, convincing, and aesthetically effective. According to Scheffauer, "The background . . . has become alive. . . . The [formerly] frozen and rigid forms and values of the outer and apparent world . . . are broken up, dissolved and endowed with a new role. They are . . . immanent forces that act not, but *react* and *enact.*" [24]

Space has been exploited with audacious freedom and adventure. With perspective, attempts have been made to extend it not only in its usual flight away from the audience but also beyond the foreground out into the auditorium so as to overwhelm the spectator and to draw him into the vortex of the action.

The patent result, of course, especially in the extreme, is the distortion of walls and other surfaces together with the exaggerated streaking and splashing of lines and color, abstract decoration, lighted by beams, cones, and crisscrosses of light and various other devices in lighting—distortion, formal or formless, that either bewilders the spectator or engulfs him in the dreamlike experience. This is articulate grotesquerie.

At the other extreme is the utmost simplification of staging, resulting in immaterial nebulousness in which reality of background or locality is obliterated. This is not passive space; it is negative. "In such surroundings," says Scheffauer, "the actor no longer feels the support of active space and a living environment, but is flung back upon his own resources. He is stripped naked of accessories." But in order that the players "may not be visually lost, their hands, faces and the outlines of their clothing are relieved by means of high lights carefully applied." [25] They merge into and emerge out of a spongy darkness, usually by the utilization of focussed lights.

The specific instances of expressionistic staging that might be cited are numerous. They would include the work of such men as Jessner, Fehling, Piscator, Meyerhold, Tairov, Oenslager, Mielziner, and others throughout the world. Notable productions most frequently described include Jessner's *Richard III* and *Othello,* the productions of Kaiser's and Toller's plays, and, in this country, the staging of such plays as *The Adding Machine, The Beggar on Horse-*

[24] *op. cit.,* 43-47. [25] *Ibid.,* 54.

back, Roger Bloomer, Processional, The Moon is a Gong, and *Pinwheel.* From month to month during the past several years our own *Theatre Arts Monthly* has furnished an abundance of examples.

Beyond the actual background, of course, expressionistic practice extends to the costuming—especially in the symbolic use of color, to the lighting—also symbolic and activistic in color and using focussed shafts of light with startling effect, to the direction—particularly in dynamic, rhythmic plasticity, a surging but directed living surf, and finally to the acting which attempts abstraction in sound and in movement.

In sound, the actor must drill himself to chant and intone or to shout and bark; sound-effect is the main thing, rather than (primarily) meaning-effect. The element of sound, in acting, must have a direct emotional effect, utterly presentational, casting off the connotational meanings of objective reality; it must be anti-naturalistic and, hence, (theoretically) more theatrical, more abstractly artistic. There must be the sweetness of melody or the electrifying effect of strident cacophony.

Similarly, the movement and gestures are suited to the words. "The actors move and gesticulate with abrupt, studied, mechanical, almost marionette-like movements, reminding one at times of the two-dimensional profile figures on Egyptian . . . friezes." [26] Conventionalized restraint, athletic grace, statuesque immobility, choral gesture are utilized in resemblance to a modernistic formal dance that is as abstract and dissociated from reality as is the sound-element.

Paul Kornfeld, the dramatist, in an appendix addressed to the players, tells them to speak and act imaginatively, not to imitate any model, to think of opera, in which the singer, dying, strikes a high C and thus conveys more of death than would a naturalistic representation. In short, the actor is not to deny the theatricality of his profession.

The conclusion must be, I think, that except in the hands of geniuses, first in the playwriting and then in the staging, pure expressionism is theatrically impossible. The stage projection, that is, particularly, communication from the stage, no matter how extreme its presentationalism, must needs be more concretely objective and

[26] *Ibid.*, 193.

interpretative, not in an abstract musical character but with some connection with objective reality, than is consistent with absolute, ideal expressionism. The theatrically expressionistic production, therefore, becomes at best but a hybrid product, having expressionistic features and staged in an expressionistic manner but still necessarily relying upon concrete objectification that can *communicate*.

Adequately sure communication without compromise or impurity is the greatest difficulty of expressionism in the theatre. It is inferior to the Greek dramas inasmuch as the Greeks achieved an individuality of type in characterization and a concrete universality in that and in theme. The same can be said of Shakespeare and of Moliere. Furthermore, the expressionists have the abstract types of the Moralities without the latter's *communicative concreteness*, even though this may have been simple and superficial.

Nevertheless, expressionism has been a considerable influence, contributing a number of significant, revolutionary, and perhaps permanent technical expedients in playwriting and staging that have produced tension and excitement and (with its emphasis on the inner, esoteric experience) a breadth and depth and substance that could not be adequately portrayed previously.

THE "NEW DEAL" DEMANDED BY MODERN DRAMA

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THE thirty-three plays discussed in this paper are by no means all of those that express resentment of some misuse of governmental power. For this study, only those that are most markedly concerned with political or governmental issues have been chosen. Furthermore, it should be noted that the modern dramatists' sociological interests are not limited to governmental problems. Present-day drama is as outspoken in its criticism of economic evils as it is in its exposure of political abuses. Among the themes most frequently treated by the really great dramatists of all nations are: industrial greed, the sacrifice of human life, energy, and health for economic profit, low wages, long hours, poor housing, unemploy-

ment, the unjust distribution of wealth, the chains of poverty, contempt for charity as a remedy for poverty, economic causes of crime and immorality, and many related subjects.

Any of these might be discussed under the title chosen for this article if space permitted. However, since the great wealth of material available for consideration under this title makes some selection necessary and since the term "a new deal" has recently acquired a special significance with reference to governmental functions, it has seemed best to limit the present discussion to those plays which treat primarily of political or governmental injustice.

The resentment of government which is evident in modern drama centers around four outstanding charges against the present political order. Continental, British, and American dramatists unite in presenting to their audiences the following abuses of governmental power:

1. *The Corruption of Politics by Money.* Either the use of political power for economic oppression, or the use of wealth to gain political power is vigorously condemned by the dramatists of all nations. "Rule by vested interests," "the feudalism of wealth," and such terms are used by the dramatic critics to describe the systems these plays attack.

2. *Injustice in the Courts.* The individual in the grip of the law is a favorite theme. A large number of modern plays expose injustice done to the poor man, charging that the man without financial backing cannot secure an adequate hearing in the courts.

3. *Denial of Civil Liberties.* Dramatists have always been the champions of human rights. When governments deny to the individual the civil liberties which government was instituted to safeguard, they find the dramatists acting as a court of review to censure their acts. No abuse of government is more vehemently condemned than denial of free speech and free assembly.

4. *The State's Use of Force to Compel Individuals to Go to War.* Great dramatists are never narrow nationalists. They are possessed of a broad humanitarianism which is not favorable to war-making and is particularly hostile to the use of the power of the state to coerce men to fight for a cause which they cannot conscientiously support.

Opposition to imperialism and war is so prominent a characteristic of modern drama that it really merits an independent study, but since our dramatists particularly resent the use of governmental power to coerce individuals to support and engage in war, it seems logical to include a discussion of the dramatist's attitude toward militarism and imperialism in the present treatise on the dramatist's attack on abuses of governmental power.

A large number of present-day dramas put forth with great vigor the charge that the great governments, as they exist at present are militaristic and imperialistic, declaring that the foreign policy of those nations is dictated by the financiers of the nation. Dramatists of all the leading nations are frankly charging their governments with being imperialistic and militaristic, are charging them with being controlled by industrialists whose acquisitiveness demands an imperialistic and militaristic policy.

Another group of anti-militaristic plays seek to show that false propaganda is used by self-seeking war-makers to create the public sentiment which is essential for the successful prosecution of war. They expose the deception practised in the spread of tales of atrocities committed by the enemies and attempt to show that the soldiers of all nations are essentially alike,—unfortunate men, for the most part forced into military service and eventually brutalized by the orgy of killing to which they become hardened.

These four items:—the corruption of politics by money, injustice in the courts, the denial of civil liberties, and the State's use of force to compel individuals to go to war—this last linked with a general attack on militarism—form the frame-work of the dramatists' attack on governmental abuses. Some of the plays to be cited in chronological order in this section reveal a resentment of governmental power based on two, three, and some even on all four of these charges.

Outstanding among the plays dealing with corruption in politics is *L'Engrenage* by Eugene Brieux (1894, France). Here, as usual, Brieux is in the vanguard. His was the first of a long series of plays exposing the corruption of those in control of government. In *L'Engrenage (The Cog Wheel)*, Brieux shows how the political machine of the ruling class drags into its gearage conscientious, high-minded men who desire to enter politics as the servants of the people.

Resentment of the power of rulers to oppress the people economically for their own profit is shown throughout Emile Verhaeren's drama, *The Dawn* (1898, Belgium). At the opening of the play a hostile army is approaching the city. The right of governments to compel the workers of different nations to go to war

and to kill each other is challenged by Herenien, the leader of the people. The refusal on the part of the common people of the two nations to carry out the commands of their rulers to slay each other brings about the happy conclusion of the long siege.

The picture of the poor man in the grip of the mighty hand of the law has moved many playwrights to dramatize the incidents and emotions which are revealed in such circumstances. *La Robe Rouge* by Eugene Brieux (1900, France) shows the inequality of the rich and the poor in the courts. Brieux could hardly have presented more dramatically than he has done here, the idea that it is the poverty of these people that makes possible the injustice done them.

No matter what may be the main theme of the play, our modern sociological dramatists seem always to find some opportunity in the course of the action to denounce war and all that pertains to military discipline. Thus anti-militaristic sentiment is expressed in *The Good Hope* by Herman Heijermans (1900, Holland). In this play, Geert, after his release from prison, where he had served a military sentence, voices his hatred of the brutality, autocracy, and injustice which he had experienced in military service.

Crainquebille by Anatole France (1903, France) is an attack on judicial injustice, in which the protagonist is an honest old vegetable vender who for fifty years has been pushing his cart through the streets of Paris.

In his play *Major Barbara* (1905, British), George Bernard Shaw charges that democratic government is not in reality rule by the people, but dictatorship of wealth and industry.

In 1906, when the revolutionary ideals in Russia were gaining in strength, Maxim Gorki (Russian) depicted the class struggle as the onward march toward economic democracy in his play *The Enemies*. Opposition to the government's subservience to wealth and its support of economic injustice is strong throughout the play.

In *The Silver Box* (1906), John Galsworthy (British) brings into sharp contrast two cases of drunkenness and theft; one case, that of young Jack Barthwick, son of a wealthy member of Parliament, and the other, that of Jim Jones, unemployed husband of Mrs. Jones, charwoman at the Barthwick's luxurious home.

Resentment of the power of the law to ruin the lives of men and women is the keynote of a second play by Galsworthy, *Justice* (1910), which appeared only four years after *The Silver Box*, and

takes for its study the tragedy of a man not desperately poor, but weak in every way. Here the author shows the law as a stupid, merciless, blundering, and unreasoning, but nevertheless mighty power.

Opposition to the power of the state in *The Wages of War* by J. Wiegand and W. Scharrelmann (1908, German) is based upon the corruption of government officials, and resentment of compulsory military service in the time of war. The scene of the play is Russia in the first decade of the twentieth century. At the opening of the play, Kekulin has just been discharged because he has objected to the shoddy material which the profiteer Polyakin has been furnishing for the soldiers at the front. This play dramatically sets forth the tragedy of the common man forced to fight in a war in which he has no interest, even though his whole soul revolts at the thought of murdering other innocent men who have no more desire to kill than he has.

Since the advent of sociological drama in the American theatre, there has been a large group of plays attacking the abuses which even a democratic government apparently cannot escape. While European dramatists, living under monarchial governments have shown the tyranny of aristocracy and autocracy, because these were the evils from which their people suffered most, American dramatists have shown the political injustice resulting from the corruption of government by money. Political corruption is a topic ever recurrent in American drama.

The Man of the Hour (1906) by George H. Broadhurst was among the first American plays to expose graft in municipal government.

Charles Klein has contributed a double portion to the group of American plays which picture the political life of the nation in the control of "big business." *The Lion and the Mouse* (1906), his first contribution, shows us the doom of the upright judge who will not use his office to further the plans of the financial potentates. Klein next launched an attack on the administration of criminal justice, particularly with reference to the methods employed by the police in seeking to make their victims confess. In his play, *The Third Degree* (1909), the representatives of the law are presented as brutal inquisitors who let none whom they have grasped escape.

Edward Sheldon (American) continued the exposure of the

abuse of political power in his play *The Boss* (1911). Although the plot of the play is highly improbable and the characterization is inconsistent, it forms one link in the chain of political plays which, in an unbroken succession, have held the attention of American theatre-goers.

Meanwhile, continental dramatists were continuing the attack on their governmental systems. *The Light Shines in Darkness* (1911) by Count Lyof N. Tolstoi (Russian) declares war and militarism to be non-Christian. Nikolas Ivanovitch strives to apply the teachings of Jesus to the solution of the social and economic problems which face him. He is convinced that all military activity is contrary to the spirit of Christ and that governments have no right to demand military service.

Androcles and the Lion (1912) by George Bernard Shaw, a play in which many see only an attack on Christianity, is in reality an attack against the militarism of Christians. However, Mr. Shaw holds Ferrovius up for admiration because he does really struggle against his militant nature and recognizes that resort to violence is not Christian. The conflict between militarism and Christianity is boldly stated in the last moments before Ferrovius' faith is to be put to the ultimate test. As is the case in all of Shaw's comedies, the more serious the underlying thought becomes, the more frantic is the shaking of cap and bells. The height of the comedy and the happening which makes for a "happy ending" of the play, the event which technically makes the play a comedy instead of a tragedy, is the event which means the failure of Christianity in its conflict with militant barbarism. Ferrovius' warlike impulses master him and he kills all six of the gladiators.

A quite convincing play is Ernest Poole's (American) *A Man's Friends* (1913), the story of the clean-up program of a district attorney who finds that his own son-in-law has been involved in the bribery scandal which he has uncovered. Here again, financial gain is presented as the motive back of political injustice and dishonesty.

The Mob (1914) by John Galsworthy is from first to last an attack on imperialism and war. The play denies the responsibility of a government to protect its nationals when they go into a nation that objects to their presence and bring upon themselves the wrath of the natives. One of the strongest arguments against war advanced in the play is the effect that war has on that one essential

of progress,—freedom of speech. The action of the play demonstrates the fact that when freedom of speech is curtailed, the truth is suppressed and falsehood reigns. The right of the small nation is repeatedly defended, and the author shows how, in time of war, any fair statement of the case of the enemy is regarded as treason, because the hatred of the enemy which is necessary for successful war-making cannot be maintained in the face of true statements about their cause. Stephen More is that one man in ten million who has the courage to be called a traitor for the sake of truth and justice. The true heroism of the conscientious objector is shown in the sacrifice he is compelled to make.

Man and the Masses (1919) by Ernst Toller (German) is an outcry against war and against the profit-seeking imperialism which fosters war. The play unmasks the economic motives which dominate those who, in control of government, perpetrate wars for their own profit. The second picture in this place shows bankers and brokers trafficking in the materials which sustain war.

In *Inheritors* (1921), by Susan Glaspell (American) we find expressed an attitude toward government that is characteristic of much of our modern drama. Throughout, the play impresses its audience with the fact that there can be progress only when people are permitted to advance ideas different from those held by those who are in control of the government. *Inheritors* is an attack on the power of government to deny to the individual the right of freedom of speech, and to punish the individual who asserts his right or resists when civil liberties are denied him. There is also passionate condemnation of penal servitude when it is imposed, not for harmful acts, but for the expression of ideas.

This play also makes a strong anti-militaristic appeal. It defends persons who have conscientious objections to war, inspires its audience with admiration for such, and fills it with contempt for the narrowness of persons like Senator Lewis, "100 % Americans," who are intolerant of opinions different from their own. Professor Holden's position taken on behalf of Fred Jordan, a conscientious objector, is not only defended by the author, but is held up for admiration as the only possible course that a lover of freedom could take. The play, throughout, shows the narrow nationalism, the hatred, the suspicion, the intolerance that is engendered by war. Intelligent, broad-minded, conscientious youth has been persecuted

and imprisoned because its broad humanitarian idealism could not be narrowed to conform to the limitations set by bigoted intolerant men like Senator Lewis. War has not made the world "safe for democracy" if one may judge of the status of freedom by the conditions depicted in *Inheritors*.

The attitude of Czech drama on this issue is similar to that of the rest of Continental drama. Strong anti-militaristic sentiment is to be found in *The Insect Play* (1921) by the Capek brothers. The tramp, the authors' spokesman, believed that the whole trouble with the self-seeking insects, as presented in Act I, was that they would not work together "for the nation's rights." However, in the next act, the drama of the Ant Heap reveals a deeper truth. There we find presented a government that is nationalistic and militaristic. We hear the jingoism of the militarists and see the tyranny of the state. The lash of satire is here applied to that type of patriotism which exalts all actions of its own state as most worthy and even attempts to supply militarism with noble motives.

The play *The Furnace* (1921) by Francis Brett Young (English) and William Armstrong (Scottish) shows incidentally how those in control of industries which thrive on war may easily be lured by the lust for profits to prefer war to peace. The attitude of those whose sons will be demanded for the war is very different from the attitude of those whose products will be in demand.

Denial of civil liberties to laborers on strike is revealed in *The Fool* by Channing Pollock (1922, American). Here, special police, agents provocateur, and denial of the rights of free assembly are part of the owners' stratagem in forcing the miners to accept their employers' terms.

The power of wealth to interfere with the civil rights of labor and to withhold from them the ordinary legal safeguards of their liberty is presented by Ernst Toller (German) in *The Machine-Wreckers* (1922). There is shown the power of the industrialists to use governmental authority to prevent workers from peacefully organizing to secure an increase of wages or lessen the hours of work.

The Forest (1924) by John Galsworthy reveals the mercenary motives and unscrupulous practices back of empire building and the possibilities of international strife which attend the process.

Rumour (1924) by C. K. Munro (Irish) shows how little in-

terest the common man has in making war on another country. *Rumour* shows that only the capitalists are interested in war-making, thus demonstrating the dramatist's thesis that if wealth did not control the governments, there would be no desire on the part of one nation to make war on another. The interest of financiers in backward countries is accounted for in the play by the large profits to be made in countries where labor is still helpless to demand fair terms.

The Plough and the Stars (1926) by Sean O'Casey (Irish) is an immense satire on the folly of war. In this play the Irish were shocked to see the glorious patriots of their revolution of 1916 presented with all their weaknesses and follies pitilessly exposed. Act I shows the leaders of the patriots prompted by pride and jealousy. Act II shows the patriots gathered in a public house, while a political meeting outside arouses the citizens. The entire act is a glowing exposure of the fanatical glorification of war and the mob excitement, which make possible the concurrence of the masses in the atrocities of war. In Act III, O'Casey tears away from warfare the romantic trappings of heroism. The patriots here are revealed as terrified victims of the wave of fanaticism which swept them into this horrible debacle before they realized its terrors.

In a second play, *The Silver Tassie* (1928), O'Casey describes the human suffering and privation that war entails in a way that makes the whole business of war seem futile and wrong.

What Price Glory (1926) by Anderson and Stallings (American) is from beginning to end a bold revelation of what war really is, stripped of all glamour and romance. Such a glowing hatred of the inhumanity of war is very different from the romantic idealism and glorification of war which characterized the "war plays" of an earlier period. The modern sociological dramatists loathe war and all that makes for war.

Another daring exposure of the methods of imperialism and of wartime propaganda is *Spread Eagle* (1927) by George Brooks and Walter Lister (American). Martin Henderson is the operator of the Spread Eagle Mining Corporation which owns and operates mines in Mexico. Because he wishes to secure United States control in Mexico, Henderson arranges for a Mexican bandit leader to stir up a revolution in Mexico which will justify intervention.

Loud Speaker (1927) by John Howard Lawson is a farce which

exposes current political evils without becoming serious in the analysis of those evils. If a humorous exposure of conditions in America is equivalent to an attack on those conditions, we are justified in referring to this play in our present consideration.

The economic motive back of imperialism is indicated in *The International* (1928), also by John Howard Lawson. The play shows how, beginning with a small point of friction caused by economic aggression in one remote corner of a backward country, war can involve all of the great powers. Once started, economic interest, not human welfare, determines the course of events.

The plot of *Gods of the Lightning* (1928) by Maxwell Anderson (American) and Harold Hickerson (American) is analogous to the Sacco-Vanzeti case. The play protests relentlessly against the martyrdom of two men who are presented as innocent victims of a plan of the conservatives to bring the radical group into public disfavor. In the play they are convicted, not by any evidence presented against them, but by intolerant fanatical war time propaganda.

A play chiefly devoted to the presentation of governmental injustice done to labor organizations, the persecution of labor leaders, and the denial of the ordinary civil liberties to labor groups, is *Airways Inc.* (1928) by John Dos Passos (American). In this play the dramatist makes a strong appeal to his audience's desire for fair play. Freedom of speech and freedom of assembly are both denied to the strikers. The indignation of the audience is aroused especially by reason of the emphasis which the author has placed upon the peacefulness of the assembly in question. The strikers have no weapons in their hands, there is no sign of disorder. The speeches indicate no inclination to violence, the appeal is simply to stand by the union. Into this scene come the representatives of governmental power, and with violence, clubbing, and shooting, disperse the assembly and arrest the leader of the labor group on a false charge, and frame false evidence which will convict him of murder. Throughout the play the State is presented as the source of no good and the source of much evil.

Another departure from the conventional war play is *Journey's End* (1929) by R. C. Sheriff (British). The play impresses its audience with the supreme value of human personality and character in contrast with the trivial value of the things that become of para-

mount importance in war-making. The "enemy" in the play are not the diabolical monsters pictured in newspaper propaganda, but kindly human beings like the men in the British trench.

The American audience down to the present moment takes pleasure in political satire and burlesque as well as in serious dramatic criticism of government. The last two Pulitzer prize plays, *Of Thee I Sing* (1932), and *Both Your Houses* (1933) both continue this literary *genre*. *Of Thee I Sing* by Kaufman, Ryskind, and Gershwin shows that even a musical comedy can be the vehicle of political criticism. It satirizes a democratic electorate, preposterously gullible, and swayed by sentiment in every decision. It holds a unique place in the drama of political criticism by showing the voters uproariously supporting those whose misgovernment is so hilariously ridiculed.

Both Your Houses by Maxwell Anderson is the latest important dramatization of politics in America. Here the author shows that the graft and political corruption rampant in Congress are made possible by the "political apathy and indifference" of the voting public. McClean, the young representative from Nevada, finds that his honest efforts to reduce governmental expenses for a tax burdened public have little chance of success with members of the appropriation committee each wanting a few millions for some project profitable to himself.

The plays which have been discussed in this article range in the degree of resentment which they express concerning abuses of governmental power, from mild criticism of some one manifestation of injustice to bitter denunciation of all government. All show a definite dissatisfaction with the injustice made possible by the political power which wealth can wield. All condemn a governmental system where the economic power of a few can work contrary to the welfare of the masses, or deny to the poor individual the right to fair trial, free speech, freedom of assembly, and the right to follow the dictates of his own conscience. All condemn militarism and deny the right of governments to force individuals to fight wars not of their own choosing. The marked unanimity among all the leading dramatists of the western world on these issues makes the playwright's attitude toward governmental power an outstanding characteristic of modern drama.

PUBLISHED SHAKESPEAREAN MUSIC

LORAINE WILLIAMS
Brooklyn, New York

THE following is a compilation of published music based on the plays of William Shakespeare and written by the better-known composers. It includes operas, incidental music, overtures, and musical settings to the various songs found throughout the plays. For the songs, however, the compilation makes no attempt to be exhaustive, as there are other settings by lesser-known composers too numerous to be included in this list.

The following plays do not seem to have inspired any lasting musical compositions: *Pericles, Titus Andronicus, Henry VI, Richard II, Troilus and Cressida. All's Well that Ends Well* supplied the plot for a French operetta, *Gilles de Narbonne* by Audrans, and an opera, *La Saphir* by Felicien David, which was a failure. *The Comedy of Errors* was set to music by Sir Henry Bishop, but his setting has been termed "a musical atrocity." *Measure for Measure* was used by Richard Wagner in his opera comique, *The Prohibition to Love, or the Novice of Parma*, but this does not follow the Shakespearean plot very closely.

In producing one of the plays of Shakespeare, music from the various other dramas may be used, with care taken that the music fits the mood of the play being produced

The publishers of settings for songs are listed, with their New York addresses or representatives. The instrumental music, for the most part, is published by foreign houses and the director wishing to purchase or hire the score should consult the Associated Music Publishers or the larger publishing houses. The prices of the scores vary from time to time. Catalogues of Shakespearean music are issued by Novello & Company and Boosey and Company.

ADDRESSES

Oliver Ditson Company, Steinway Hall, New York City
Boosey and Company, Steinway Hall, New York City
H. W. Gray Company, representative of Novello and Company, 159 East 48th Street, New York City
Associated Music Publishers, 25 West 45th Street, New York City

COLLECTIONS

The best collections of Shakespearean music follow:
Fifty Shakspere Songs, edited by Charles Vincent, Ditson
Three Shakespeare Songs, by Roger Quilter, Boosey
Three Shakespeare Songs, by T. Frederick H. Candlyn, Novello
Five Shakespeare Songs, by Roger Quilter, Boosey
Three Clown Songs, by Charles V. Stanford, Boosey
Songs from the Plays of William Shakespeare, with dances and incidental music, by Mrs. G. T. Kimmins, Novello
Songs from Shakespeare, edited by Sir John Frederick Bridge, Novello
Album of Four Old English Songs (Shakespearean), by Eric Coates, Boosey
English Lyrics, second set (Shakespearean), by C. Hubert H. Parry, Novello
Shakespeare and Music by E. W. Naylor, published by E. P. Dutton and Company, 1931, contains snatches of very old settings of the songs.

In the list below, many additions have been made to the Library of Congress list of orchestral music, which includes all of the published music in the collection of the Library. Some of the selections in that list are not mentioned in any publisher's catalogues.[1]

ANTONY AND CLEOPATRA

Ouverture de la tragedie Antonius et Cleopatra, op. 116, Anton Rubenstein
Antony and Cleopatra, Cantata, Hector Berlioz
"Come, thou monarch of the vine," Act II, sc. vii
H. R. Bishop, for trio, A. T. B., Novello

AS YOU LIKE IT

Masque Music to As You Like It, (Three Dances), Edward German
Full Score, or for Piano solo, or Piano duet, or Violin and Piano
"Under the greenwood tree," Act II, sc. v
Carl Busch, in *Fifty Shakspere Songs*
Roger Quilter, in *Five Shakespeare Songs*
T. A. Arne, for tenor, in *Book of Twenty Songs,* Novello
C. Hubert H. Parry, in *English Lyrics,* sixth set, Novello
Eric Coates, song in B-flat and D, in *Album of Four Old English Songs*
G. A. MacFarren, part-song, S. A. T. B., Novello
J. Shaw, part-song, S. A. T. B., Novello
C. Wood, two-part song, S. A., Novello
"Blow, blow, thou winter wind," Act II, sc. vii
Roger Quilter, in *Three Shakespeare Songs,* also separate

[1] I wish to acknowledge the generous assistance of Mr. Charles W. Rogers of Oliver Ditson Company, in checking over the original list of orchestral music obtained from the Library of Congress; also of Mr. Louis J. Tomaselli of the Associated Music Publishers and Mr. John Holler of Novello and Company.

William Arms Fisher, in *Fifty Shakspere Songs*
C. Hubert H. Parry, in *English Lyrics*, second set
T. A. Arne, for tenor, in *Book of Twenty Songs*, Novello
T. Frederick H. Candlyn, song for one, two or three voices in *Three Shakespeare Songs*
Theodore Marzials, duet, Boosey
J. Sarjeant, song in B, C and D minor, Boosey

"What shall he have that killed the deer," Act IV, sc. ii
J. Hilton, unison song, Novello
C. E. Lowe, unison song, Novello

"It was a lover and his lass," Act V, sc. iii
Roger Quilter, in *Five Shakespeare Songs*
Thomas Morley, Gerard Barton, H. Clough-Leighter: three settings, all in *Fifty Shakspere Songs*
Thomas Morley, in *Songs from Shakespeare*, edited by Sir John Frederick Bridge
Eric Coates, song in E-flat and G, in *Album of Four Old English Songs*, also separate
Edward German, duet for soprano and contralto, Novello; Song in G and B-flat, Novello
C. Wood, part-song, S. A. T. B., Novello
Liza Lehmann, song, Boosey
Theodore Marzials, duet, Boosey
E. Newton, duet in G and A, Boosey

Coriolanus

Overture to Coriolanus, Ludwig von Beethoven
Suite dramatique (Coriolanus), op. 61, Sir Alexander MacKenzie

Cymbeline

"Hark! hark! the lark," Act II, sc. iii
Franz Schubert, Karl Friedrich Curschmann: two settings, both in *Fifty Shakspere Songs*
G. A. MacFarren, part-song, S. A. T. B., Novello

"Fear no more the heat o' the sun," Act IV, sc. ii
C. Hubert H. Parry, in *Fifty Shakspere Songs*
Roger Quilter, in *Five Shakespeare Songs*
G. A. MacFarren, part-song, S. A. T. B., Novello

Hamlet

Hamlet, an Opera, Ambroise Thomas
Hamlet, a Symphonic Poem, Edward German
Full score, MS; orchestral parts; piano duet, Novello
Hamlet, Symphonische Dichtung, Franz Liszt
Hamlet, a Psychic Sketch for Orchestra, op. 14, Horace Wadham Nicoll
Overture to Hamlet, Niels W. Gade
Overture to Hamlet, op. 31, Alexander S. Taniev

Overture to Hamlet, op. 56, Felix Woyrsch
Overture to Hamlet, Fantaisie, op. 67, Peter Tschaikowsky
Hamlet, Ophelia, Edward MacDowell
L'enterrement d'Ophelie, Leon Albert Bourgault-Ducoudray
Marche Funebre, Hector Berlioz
Le Mort d'Ophelie, Hector Berlioz
"How should I your true love know?" (Settings for this and four other songs or snatches in Act IV, sc. v, will be found in Naylor's *Shakespeare and Music*, pp. 189-191.)

"FALSTAFF PLAYS"

(*Henry IV*, Part II, *The Merry Wives of Windsor*, and *Henry V*)

At the Boar's Head, a musical interlude in one act, containing thirty-five Elizabethan folk-tunes and dances, Gustave Holst. Words only, or full score and orchestral parts on hire, Novello
Sir John Falstaff, op. 60, Hugo Koun
The Merry Wives of Windsor, Overture, Otto Nicolai
Falstaff, an Opera, Guiseppe Verdi

HENRY VI, PART II

"God's goodness hath been great to thee," Act II, sc. i, l. 84
J. F. Bridge, motet, S. A. T. B., Novello

HENRY VIII

Incidental Music to Henry VIII, Edward German
Full score, Overture, three dances, preludes to Acts II, III, IV, V, coronation march and hymn, may be purchased separately, Novello
Incidental Music to Henry VIII, Sir Arthur Sullivan
Ballet Music to Henry VIII, Camille St. Saens (not based on Shakespeare)
"Orpheus, with his lute," Act III, sc. i
Carl Busch, Charles Fonteyn Manney: two settings, both in *Fifty Shakspere Songs*
Eric Coates, song in D-flat, E-flat and F in *Album of Four Old English Songs*, also separate
Edward German, trio, S. S. A., or duet, S. and T., Novello
G. A. MacFarren, part-song, S. S. T. B., Novello
Sir Arthur Sullivan, trio, S. S. A., or unison song, Novello

KING JOHN

Overture to King John, op. 25, Robert Radecke

JULIUS CÆSAR

Overture to Julius Cæsar, Stanislao Falchi
Overture to Julius Cæsar, op. 128, Robert Schumann

KING LEAR

King Lear, Dramatic Symphony, Ludwig Heidingsfeld
King Lear, Symphony, Felix von Weingartner

Incidental Music to King Lear, Claude Debussy
Overture to King Lear, Hector Berlioz
Overture to King Lear, Henry Litolff
Re Lear Overture, op. 68, Antonio Bazzini
"He that has a little tiny wit," Act III, sc. ii
E. L. Voynich, song for unaccompanied voices, Novello

LOVE'S LABOUR'S LOST

Concert Overture to Love's Labour's Lost, William George Cusins
"When daisies pied and violets blue," Act V, sc. ii
T. A. Arne, in *Fifty Shakspere Songs*
T. A. Arne, unison song, Novello
G. A. MacFarren, part-song, S. A. T. B., Novello
"When icicles hang by the wall," Act V, sc. ii
T. A. Arne, in *Fifty Shakspere Songs*
C. Hubert H. Parry, in *English Lyrics*, second set, Novello
Theodore Marzials, duet, Boosey
E. Duncan, part-song, S. A. T. B., Novello
G. A. MacFarren, part-song, S. A. T. B., Novello
"Thou canst not hit it," Act IV, sc. i
In Naylor's *Shakespeare and Music*, p. 193

MACBETH

Macbeth, an Opera, Ernest Bloch
Macbeth, Symphonische Dichtung, op. 54, Henry Hugo Pierson
Overture to Macbeth, Joachim Raff
Overture to Macbeth, Ignaz Brull
Macbeth, op. 23, Richard Strauss
Macbeth, Novelette, op. 21, no. 3, for piano, Robert Schumann
Music for Macbeth, attributed to M. Locke, later to Henry Purcell, vocal score; full score MS; orchestral parts, Novello

MEASURE FOR MEASURE

"Take, O take those lips away," Act IV, sc. i
John Wilson, in *Fifty Shakspere Songs*
John Wilson, in *Songs from Shakespeare*, edited by Sir John Frederick Bridge
Roger Quilter, in *Five Shakespeare Songs*
C. Hubert H. Parry, in *English Lyrics*, second set, Novello
G. A. MacFarren, part-song, S. A. T. B., Novello
S. Reay, part-song, S. A. T. B., Novello

THE MERCHANT OF VENICE

The Merchant of Venice, a Masque, Sir Arthur Sullivan
Incidental Music to The Merchant of Venice, Engelbert Humperdinck
"How sweet the moonlight sleeps upon this bank," Act V, sc. i
J. G. Callcott, part-song, S. A. T. B., Novello

G. Rathbone, two-part song, S. A., Novello
Liza Lehmann, duet, Boosey
"Tell me where is fancy bred," Act III, sc. ii
T. Frederick H. Candlyn, song for one, two or three voices, in *Three Shakespeare Songs*.
Cecil Sharman, two-part song, S. A. Novello
Eric Coates, song in D, E-flat and F, Boosey
Notes for tucket in Naylor's *Shakespeare and Music*, p. 202

THE MERRY WIVES OF WINDSOR

See "Falstaff Plays"
Overture, Otto Nicolai
Arranged for piano solo by Carli Zoeller, Novello
Transcribed for organ by E. H. Lemare, Novello
"Green Sleeves," mentioned in Act II, sc. i and Act V, sc. v
Unknown composer, in *Fifty Shakspere Songs*
In Naylor's *Shakespeare and Music*, p. 188
"Fortune, my foe," mentioned in Act III, sc. iii
Traditional air arranged by William Byrd in appendix of *Fifty Shakspere Songs*
"To shallow rivers," Act III, sc. i
In Naylor's *Shakespeare and Music*, p. 181

A MIDSUMMER NIGHT'S DREAM

Incidental Music to A Midsummer Night's Dream, Felix Mendelssohn
See Novello's list for separate movements
Complete score for pianoforte, Boosey
"Now the hungry lion roars," Act V, sc. i
William Linley, in *Fifty Shakspere Songs*
"Over hill, over dale," Act II, sc. i
Thomas Simpson Cook, in *Fifty Shakspere Songs*
R. Dunston, unison song, Novello
J. L. Hatton, part-song, S. A. T. B., Novello
C. H. Lloyd, two-part song, S. A., Novello
"You spotted snakes," Act II, sc. ii
T. Frederick H. Candlyn, song for one, two or three voices in *Three Shakespeare Songs*
E. Mundella, two-part song, S. A., Novello
R. J. S. Stevens, glee, S. A. T. B., Novello

MUCH ADO ABOUT NOTHING

Incidental Music to Much Ado About Nothing, Edward German
Overture, selection of themes for piano solo, piano duet, violin and piano, etc., Novello
Beatrice et Benedict, Hector Berlioz
"Sigh no more, ladies," Act II, sc. iii
R. J. S. Stevens, in *Fifty Shakespere Songs*

R. J. S. Stevens, for trio in A-flat, S. A. B., Novello
Liza Lehmann in *Album of Nine Songs*, Boosey
G. A. MacFarren, part-song, S. A. T. B., Novello
"Heigh-ho for a husband," mentioned in Act II, sc. i
Unknown composer, in *Fifty Shakspere Songs*
"Light o' love," mentioned in Act III, sc. iv
Unknown composer, in *Fifty Shakspere Songs*
In Naylor's *Shakespeare and Music*, p. 181

OTHELLO

Othello, an Opera, Guiseppe Verdi
Othello, Symphony, op. 6, Zdenek Fibich
Overture to Othello, op. 93, Anton Dvorak
Symphonischer Prolog zu Othello, op. 27, Arnold Krug
"And let me the canakin clink," Act II, sc. iii
Harvey Worthington Loomis, in *Fifty Shakspere Songs*
H. Baines, for tenor, in *A Book of Six Songs*, Novello
J. B. McEwen, part-song, S. A. T. B., Novello
The Willow Song (A poor soul sat sighing) Act IV, sc. iii
Unknown composer, Pelham Humfrey, Gioachino Rossini: three settings, all in *Fifty Shakspere Songs*
Pelham Humfrey, in *Songs from Shakespeare*, edited by Sir John Frederick Bridge
Edward German, traditional melody, tone-picture for Orchestra, pianoforte solo, Novello
Sir Arthur Sullivan, unison song, Novello
"O, willow, willow," Act IV, sc. iii
A. C. MacKenzie, song for mezzo-soprano, Novello
C. Hubert H. Parry, in *English Lyrics*, first set, Novello
Traditional, in *Songs from Shakespeare*, edited by Sir John Frederick Bridge

RICHARD III

Richard III, an Opera, Gaston Salvayre
Richard III, Symphony, Bedrich Smetana
Overture to Richard III, Edward German
Full score, orchestral parts, piano duet, etc., Novello
Overture to Richard III, op. 68, Robert Volkman

ROMEO AND JULIET

Romeo and Juliet, an Opera, Charles Francois Gounod
Incidental Music to Romeo and Juliet, Edward German, Novello
Prelude, Pastorale, Pavane, Dramatic Interlude, Nocturne, for orchestra, Full Score, MS
Piano Solo, Nocturne, Pastorale, Pavane, Selection of themes
Piano Duet, Prelude, Pastorale, Pavane, Nocturne, Dramatic Interlude
Violin and Piano, Pastorale, Pavane, Nocturne
Romeo and Juliet, Symphony, Hector Berlioz

Romeo and Juliet, op. 3, Wilhelm Freudenberg
Romeo and Juliet, op. 19, Johan Svendsen
Overture to Romeo and Juliet, Joachim Raff
Overture to Romeo and Juliet (Fantaisie), Peter Tschaikowsky
Overture to Romeo and Juliet, Louis Schlottmann
Overture to Romeo and Juliet (Concert), Henry H. Pierson
Overture to Romeo and Juliet, Vincenzo Bellini
"Heart's Ease," mentioned in Act IV, sc. v
Unknown composer, in Appendix of *Fifty Shakspere Songs*
In Naylor's *Shakespeare and Music*, p. 186
"When griping grief," mentioned in Act IV, sc. v
In Naylor's *Shakespeare and Music*, p. 187

THE TAMING OF THE SHREW

Overture to The Taming of the Shrew, op. 18, Josef Rheinberger
"Should he upbraid"
H. R. Bishop, song for soprano, in *A Book of Twenty Songs*, Novello
"Jack, boy! ho, boy!" mentioned in Act IV, sc. i
In Naylor's *Shakespeare and Music*, p. 192

THE TEMPEST

Incidental Music to The Tempest, Sir Arthur Sullivan
Three dances, overture, preludes, etc., Full Score and separate movements, Novello
Incidental Music to The Tempest, Engelbert Humperdinck
Incidental Music to The Tempest, Fantasie, Hector Berlioz
Le Tempete, Ballet, Ambroise Thomas
Overture to The Tempest, op. 6, George Vierling
The Storm (Der Sturm), William Taubert
The Storm, Zdenko Fibich
Prospero, Frederick Corder
La Tempete, Fantaisie, op. 18, Peter Tschaikowsky
"Come unto these yellow sands," Act I, sc. ii
John Banister, Henry Purcell: Two settings, both in *Fifty Shakspere Songs*
John Banister, in *Songs from Shakespeare*, edited by Sir John Frederick Bridge
Sir Arthur Sullivan, soprano solo and chorus, Novello
"Full fathom five thy father lies," Act I, sc. ii
Robert Johnson, Henry Purcell: two settings, both in *Fifty Shakspere Songs*
Pelham Humfrey, Robert Johnson: two settings, both in *Songs from Shakespeare*, edited by Sir John Frederick Bridge
C. Hubert H. Parry, Boosey
J. Ireland, two-part song, S. S. Novello
Sir Arthur Sullivan, soprano solo and chorus, Novello
C. Wood, part-song, S. A. T. B., Novello
"No more dams I'll make for fish," Act II, sc. ii
John Christopher Smith, in *Fifty Shakspere Songs*

"Where the bee sucks," Act V, sc. i
Robert Johnson, Pelham Humfrey, T. A. Arne: three settings, all in *Fifty Shakspere Songs*
Robert Johnson, Pelham Humfrey: two settings, both in *Songs from Shakespere*, edited by Sir John Frederick Bridge
H. W. Schartau, two-part song, S. S., Novello
Sir Arthur Sullivan, unison song, Novello
"I shall no more to sea, to sea," Act II, sc. ii
In Naylor's *Shakespeare and Music*, p. 185

TIMON OF ATHENS

Overture and other music, Henry Purcell. Based on Shadwell's alteration of Shakespeare's Timon of Athens

TWELFTH NIGHT

Incidental Music to Twelfth Night, Engelbert Humperdinck
Overture to Twelfth Night, A. C. MacKenzie
Full score, Novello
Cesario, William Taubert
"If music be the food of love," Act I, sc. i
John Charles Clifton, in *Fifty Shakspere Songs*
Liza Lehmann, in *Album of Nine Songs*, Boosey
"O mistress mine," Act II, sc. iii
Unknown composer, S. Coleridge-Taylor: two settings, both in *Fifty Shakspere Songs*. A traditional air, "O Mistris Myne," will be found in the Appendix.
Roger Quilter, in *Three Shakespeare Songs*, also separate, Boosey
Charles V. Stanford, in *Three Clown Songs*
C. Hubert H. Parry in *English Lyrics*, second set, Boosey
Sir Arthur Sullivan in *Baritone Songs*, Vol. II, Boosey
Two traditional settings in *Songs from Shakespeare*, edited by Sir John Frederick Bridge
G. A. MacFarren, part-song, S. A. T. B., Novello
Thomas Morley, part-song, S. A. T. B., Novello
H. W. Wareing, part-song, S. A. T. B., Novello
Mark Andrews, part-song, S. A. T. B., Novello
"She never told her love," Act II, sc. iv
Franz Joseph Haydn, in *Fifty Shakspere Songs*
"Come away, come away, death," Act II, sc. iv
Roger Quilter, song in E-flat, G-flat and G, in *Three Shakespeare Songs*
Charles V. Stanford, in *Three Clown Songs*
Seth Bingham, unaccompanied three-part chorus for women's voices, Novello
Norman O'Neill, part-song for mixed voices, Novello
Johannes Brahms, three-part song for female voices, Boosey
Johannes Brahms, trio, S. S. A., and accompaniment of two horns, Novello
Augustus Barrett, song in A-flat and B-flat, Boosey

T. A. Arne, part-song, S. A. T. B., Novelo
T. F. Dunhill, part-song, T. T. B. B., Novello
"When that I was but a little tiny boy," Epilogue
Joseph Vernon, Robert Schumann: two settings, both in *Fifty Shakspere Songs*
T. F. Dunhill, part-song, T. T. B. B., Novello
H. W. Wareing, part-song, T. T. B. B., Novello
"Hey ho! the wind and the rain," Epilogue
Roger Quilter, in *Five Shakespeare Songs*
Charles V. Stanford, in *Three Clown Songs*
"Peg o' Ramsay," mentioned in Act II, sc. iii
Unknown composer in *Fifty Shakspere Songs*
"Three merry men be we," mentioned in Act II, sc. iii
Unknown composer in *Fifty Shakspere Songs*
"Farewell, dear love," Act II, sc. iii
Robert Jones in *Fifty Shakspere Songs*
"Hold thy peace," Act II, sc. iii
Naylor's *Shakespeare and Music*, p. 192
(Snatches of "There dwelt a man in Babylon" and "Farewell, dear heart" are given in Naylor, p. 183. "Hey Robin" mentioned in Act IV, sc. ii, is given in Naylor, p. 184.)

Two Gentlemen of Verona

Overture to Two Gentlemen of Verona, Joseph Street
"Who is Sylvia?" Act IV, sc. ii
Richard Leveridge, Franz Schubert, Monk Gould: three settings, all in *Fifty Shakspere Songs*
Eric Coates, song in C and E, in *Album of Four Old English Songs*, also separate
Roger Quilter, song in E-flat and F, Boosey
Harper Kearton, song in G and A-flat, Boosey
Edward German, part-song, S. A. T. B., or two-part song, S. A., Novello
G. A. MacFarren, part-song, S. A. T. B., Novello
G. Rathbone, part-song, S. A. T. B., Novello
"Light o' Love," mentioned in Act I, sc. ii
Unknown composer, in *Fifty Shakspere Songs*

The Winter's Tale

Incidental Music to The Winter's Tale, Engelbert Humperdinck
"Jog on," Act IV, sc. ii
In Naylor's *Shakespeare and Music*, p. 185
Traditional air in the Appendix of *Fifty Shakspere Songs*
"When daffodils begin to peer," Act IV, sc. ii
H. W. Wareing, part-song, S. A. T. B., Novello
John Ireland, song in *Songs of the Wayfarer*, Boosey
"Lawn as white as driven snow," Act IV, sc. iii
John Wilson or Robert Johnson in *Fifty Shakspere Songs*

"Whoop, do me no harm," Act IV, sc. iii
In Naylor's *Shakespeare and Music*, p. 184
"Will you buy any tape," Act IV, sc. iii
C. E. Williams, part-song, A. T. B. B., Novello
Autolycus' Song, Act IV, sc. iii
James Greenhill, in *Fifty Shakspere Songs*

SPOKEN ENGLISH*

THOMAS C. TRUEBLOOD
University of Michigan

MY TRAVELS in foreign lands during two sabbatical years and since my retirement from the active teaching of speech have caused me to become deeply interested in various tongues, and especially in the English dialects and provincialisms of which I wish to speak. It has been my privilege to visit many parts of the British Isles and all of the British Commonwealth of States and many of the provinces of those states, also some of her colonies and mandates. It has been a source of great interest to note the character of the spoken English of our mother country and to note the sources from which the several colonies in their early history derived their accent and certain provincial inflections.

It is a well-known fact that first emigrants from the mother country will set the pace for the prevailing speech of the new country and that it will be more uniform in character than that of the home land, for the greatest variety of spoken English is to be found in the British Isles themselves and in a much smaller space than in any of her colonies. The difference between the speech of Yorkshire and Devonshire England is greater than that between Toronto and Vancouver, between Boston and Los Angeles, between Sydney and Adelaide, Australia, or between Auckland and Dunedin, New Zealand.

Take, for example, Australia. The first settlers there were from the lower ranks of society, many of them convicts chiefly from the cockney class who were deported from England to New South Wales and Tasmania long before the better class of Englishmen

*Presented at the National Convention, 1932, in Los Angeles.

began to go there. So these people set the pace for the cockney accent of the country. Fortunately they preserved the long *u* of England as in *tune*, and *Institute*, and the *ing* of *meeting* and *greeting*, in both of which Americans would do well to follow them, but the rest of their vowel sounds are very much off quality. For example:

Long ā	becomes ī,	e.g.,	dāy = dīe
Short Italian ȧ	becomes ä,	e.g.,	ȧsk = äsk
Long ē	becomes û,	e.g.,	hear = hûr
Long ī	becomes oi,	e.g.,	fine = foine
Long ō	becomes ow,	e.g.,	gō = gow
Short ŏ	becomes a͡w,	e.g.,	gŏt = ga͡wt
Broad ∫ a͡	becomes ō,	e.g.,	ta͡lk = tōke
and) a͡w	becomes ō,	e.g.,	a͡wful = ōful
Short o͝o	becomes o͞o,	e.g.,	go͝od = go͞od

Their *r* is good. It is neither slighted nor rolled. Their *h* is often misplaced or interchanged and is sometimes omitted. "A hotel with an L" became "an 'otel with a hell," *which* and *where* became *witch* and *ware*. The newsboys of Melbourne were selling a local magazine which they called "Tible Toke." I bought one to find on the cover "Table Talk." They were also selling the "Dīly Pīper" and "bo͞oks for the rīces." I attended a class in physics in which the subject announced by the instructor was "Wītes and Mīzures."

In the Dominion of New Zealand, twelve hundred miles east of Australia, the speech is radically different. The people who settled that country were of the better class of English and Scotch. The English predominate in the north island but the Scotch are much more numerous in the colder south island of New Zealand. In this Dominion there has been such an intermingling of her people from all over the British Isles that their speech approaches well nigh the standard, so that the difference between the north and south of New Zealand is not so great as that between London and Edinburgh.

I might illustrate this difference in Britain with two incidents: In 1886 I attended a service at St. Giles' Church, Edinburgh, especially to hear one of the Queen's preachers from London who was announced to speak that day. I was shown into the pew of a prominent man of that church. While waiting for the service to begin we got into conversation. I told him that I was interested in speech training and that I was particularly anxious to hear this dis-

tinguished man. In his service the preacher was perfectly understood, apparently by everybody. His sermon was very choice in content, in diction, and in pronunciation. When the sermon was over and we were about to leave the church my new acquaintance turned to me and said: "Who d'yu lock 'um?" meaning, I gathered after a moment, "How do you like him?" This preacher of culture and learning was using universal or standard speech that can be understood anywhere that English is the language while my new-found friend was using provincial speech, understood with difficulty everywhere except in his own region.

Another illustration: During my trip through South Africa three years ago I traveled several days with a lady and gentleman from London. I speak of them because of their accent. They were representatives of mid-London, of the cockney class, a very interesting and intelligent couple. Both the South Africans and I myself found it difficult to understand them. They seemed to understand me without difficulty but I was much embarrassed to have to ask them to repeat almost everything they said, so as to give me time to make out what they were talking about. For example: "Take the cake and the grapes," became "Tike the kike and the gripes." "A fine day" was "a foine die." "Waiting for the mail," was "Witing for the mile." The gentleman declared that Premier McDonald had "a fine mind and a good brain," pronounced "a foine moind and a good brine." The illustrations I have already used for general Australian speech are identical with this and came from the same original source.

The speech of the Union of South Africa (note that there is another U.S.A.) is bi-lingual, English and Africaanse. The English-speaking settlers seem to have come from all parts of the British Commonwealth and many from the United States in their rush to the gold and diamond fields. Consequently the speech is more nearly of the standard character because of the intermingling of the people from so many sections; and their accent is bound to improve in the next generation. Their speech has quite a vocabulary of native terms which have to be explained to the foreigner.

The Africaanse is a new language, chiefly Dutch combined with Hugenot, Hottentot, Malay, Kaffir and some East-Indian terms. Most South Africans speak both languages. Where Dutch descendants are in the ascendency, as in two of the four states, the Orange

Free State and the Transvaal, Africaanse is the language of the schools and colleges though both languages are taught in all the principal schools. Speeches in Parliament may be made in either tongue and all public documents must be printed in both languages. This is a concession to the Dutch element after the Boer war in order that there might be an African Union. Another concession was that the Parliament should be held in Capetown but that the Capitol and the public offices should be located at Pretoria in the Transvaal, thirteen hundred miles away. Here, then, is a British State of the Commonwealth with two principal languages and with many dialects of the native tribes, who outnumber the whites five to one. Next to India, the Union of South Africa is England's most difficult problem both in speech and in government.

The prevailing spoken English of India is good. Most of the early settlers from England were of the better class, officers of the army and government officials. The educated Hindus speak very much as the Americans and Canadians. It was said of Sastri, the distinguished educator, and statesman of India, member of the League of Nations and the Washington Conference, that he and not an Englishman or an American spoke the finest, most eloquent English heard in those conferences.

When he came to Washington I made a special trip to the capitol to see if I could secure him for an address at Ann Arbor. He agreed to come and the United States Government sent a special escort with him, owing to certain disturbances of East Indians in this country. He spoke marvelously on Indian affairs. His voice was full and flexible, his diction choice, his eloquence gripping, and his speech quite like the best American. One of our most competent critics in the University faculty said to me afterwards: "That is the high-water mark of eloquence from this platform, splendid in directness and accent."

Within the past two months two other distinguished Indians have spoken at Michigan, Bishop Chitamber of Calcutta, and Patel, former President of the Indian Senate, the highest office in the gift of the people of India, and next in power to that of the Viceroy. Both of these men speak clear, forcible, standard English.

The speech of Ireland is as varied as that of the rest of the British Isles. That of the cultured of Dublin, by general consent, is considered the best in the world. Last month William Butler

Yeats of Dublin, famous Irish poet and dramatist, spoke at the University of Michigan. I have not heard spoken English of finer quality. The speech of Dublin is like that of the southwest of England and it is not materially different from the best in the United States and Canada. The south and west of Ireland are very marked in accent. You know well the typical dialect of the general run of the unlearned of Ireland. The north of Ireland is much like that of Scotland.

Turn now to the speech of North America, where we find in Canada and the United States considerably more than half of the English-speaking population of the world, and the people who, I feel, will have most to say about the final character of spoken English.

There is practically no difference in the speech of Canada and the United States, for the intermingling of the people of these two countries is constant. Cross from Michigan into Ontario and the speech is identical. Toronto, Montreal, Winnipeg, and Vancouver are as much American as Buffalo, Cleveland, Detroit, and Seattle. The whole of the northwest of Canada is the same in speech as Minnesota, Montana and Washington, for a great number of the settlers there came from the States.

Whence came the speech of North America that has spread northward, southward and westward over this continent?

Here I beg to relate a personal experience of some months ago that may be interesting to members of this Association and which has led to what seems to me a reasonable conclusion as to the origin of American speech. On my last trip to England I left ship at Plymouth. On talking with educated people there I noticed a striking resemblance to the best speech of our own country. On the way to London I fell in with a cultured gentleman from Plymouth, a graduate of Cambridge, an engineer and a shipbuilder. We were in the same compartment en route to London. After a few moments we got into conversation. We hadn't been conversing five minutes when I said to him, "Are you an American?" "No," he said, "but I have been taken for one a hundred times." Then in London at the hotel where I stopped I met an old gentleman, a graduate of Oxford, who had been in government service in London for many years. His speech was strikingly like that of the engineer whom I had met a few days before. I inquired of him from what part of

England he had come. The answer was, "I am from Devonshire, the southwest of England." A few days later on shipboard from England to South Africa I came in contact with as many as ten people from this same part of England and two or three from Dublin. Their speech was almost exactly the same. I found this true with individuals in my travels in South Africa and on my return to England, so that I began to locate them before I found out their native section. A chief difference between the Devonshire speech and the London speech (I'm speaking of their best speech) is in the sound of *a*. Devonshire has a short Italian *a* which is quite unknown in London, e.g., *fäst, gläss,* and *bäth* become *fäst* and *gläss* and *bäth* in London. In the House of Commons one day I heard an interesting debate on finance. Several of the most prominent English statesmen spoke. Besides the differences noted above from our best speech I recorded the following: *Brought, all* and *drawn* became *brōte, ōle,* and *drōne; put* and *good* became *pōōt* and *gōōd; don't, know* and *vote* became *dount, now* and *vout; job, not* and *got* became *jawb, nought* and *gawt; hear* and *near* became *hyûr* and *nyûr*. The sound of *h* was slighted or omitted in many cases as in *which, where* and *why*. Clearly this is not true of the speech of Devonshire and Dublin which is free from cockney influence.

After all these concrete illustrations I feel justified in concluding that our best spoken English in America was derived from south and southwest England, chiefly from the region of Devonshire. The Pilgrim fathers sailed from there and it is reasonable to suppose that many of them came from that region. They named their landing place in Massachusetts after their port of departure—Plymouth, at the mouth of the Plym River. Others came from Dartmouth, at the mouth of the Dart River, and from Exmouth at the mouth of the Ex River and from Exeter on the Ex River, all of them cities and rivers in Devonshire. These names were transferred to New England and now we have Dartmouths and Exeters and Plymouths all over this continent. Other immigrants mostly from the south of England settled in Virginia, Pennsylvania, and the Carolinas. These four colonies setting the pace for this continent have extended their influence in every direction but chiefly on parallel lines to the westward. Beyond the Mississippi the speech of the northern half of the country has spread very positively to the south through Missouri, Oklahoma, and Texas and on to the Pacific Coast.

The genial climate of the south and the care-free, easy-going ways of the negro have had their influence in softening and rounding the speech south of the Ohio and the Potomac and west to the Mississippi. It has caused the people of these states to eliminate almost wholly the final *r*. To illustrate: "Before the war," becomes "*befo* the *waw*"; the *ow* and *ou* of *now* and *house* became *neow* and *heouse*.

Through this region there is a general interchanging of short *e* and short *i*: for example, "men think" becomes "min thenk"; "pen and ink" becomes "pin and enk." Another tendency of the southerner is to make short *a* and short Italian *a* like the caret *a*, as in *air*. For example *glad, mad, cast, fast* became *glâd, mâd, câst, fâst*; *grass* and *calf* became *grâss* and *câlf*.

My own ancestors came from North Carolina and settled in southern Indiana. I grew up to use many of these peculiarities of pronunciation. But on taking up the study of speech I found that if I was to be a teacher of that subject I must rid myself of many defects in vowel quality. My long-time friend and loved associate, the late Robert I. Fulton, was a Virginian. We were mutually helpful in correcting our faults and earnestly endeavored to find the standard of best speech, for our students in university work came from all sections of this and other English-speaking countries, and were always eager to better their speech, nor could we permit wide deviations from a standard to go uncorrected.

There was one vowel sound that Professor Fulton and I never had to change and that was the long *u* so well preserved by our ancestors and so delightful to hear throughout the South and in England and Australia, the *u* as in *tune, news* and *constitution*.

Native New Englanders have modified somewhat the speech brought from Devonshire. They have replaced the Italian *a* as in *far*, with the short Italian *a*, as in *cast*, e.g., *Dartmouth, Harvard, start* and *park*, became *Dȧtmouth, Hȧvard, stȧt* and *pȧk*, almost obliterating the sound of *r*. George Ade once said: "The only difference between an education at Purdue University and at Harvard is in the sound of *a* as in father." Then again the broad *a* as in *walk* and *talk* is given the Italian *a* thus, *wälk* and *tälk*. There is also a tendency to give *u* after *r* the long sound. I heard a professor of philosophy from Vermont pronounce the expression, "the truth about the Hebrews," thus, "the trūth about the Hebrūs." And often after

words ending in *a*, and followed by a word beginning with a vowel, an *r* is fitted in to give it smoothness where a hiatus is required, as, "the idear of it," and an *r* is added to such words as *law* and *idea* even at the end of a sentence; but it is hard for one who uses it to hear it, much less to acknowledge it.

This Devonshire speech has trekked northward into Canada and westward to the Pacific. Beyond the Mississippi it has gone southward to the Gulf and on to the coast. There have been a few changes, some for the better and others not. The Italian *a* has been restored except in one or two of the Rocky Mountain states, where Italian *a* is often interchanged with broad *a*, e.g., *fäther-in-law* becomes *father-in-lăw*. Short Italian *a* as in *cast, dance* has given way generally, and very improperly, like that of the South, to short *a* or caret *a*, either *căst* and *dănce* or *câst* and *dânce*.

There is a wide tendency in the north tier of states to give *au* and *ou* as short *o*, e.g., *daughter* and *bought* became *dotter* and *bot*.

The most persistent defect in the west and northwest is to give long *u* as in *duty—Tuesday* a long *oo* sound, as *dooty, Toozday*, so different from the delightful long *u* of England, New England and the South.

The slighted final *r* of the East and the elimination of it in the South have given way to a rounded and better *r* through the center of the United States, but in the north tier of states a much less desirable burred or rolled *r*, probably due to Scotch and German influence.

With greatly reduced immigration the speech of this continent north of Mexico is rapidly becoming settled into a more nearly common standard. Just as pebbles are rounded by erosion so the irregularities of speech are gradually but surely being eliminated. It is not in the small towns and country districts that we shall find the best speech and the most rapid improvement, but in the larger centers of population where people of all sections intermingle and wear off their Kokomo and Kalamazoo localisms into a better American speech.

I am not one of those who believe that we must preserve nationalisms and sectionalisms in order that we may have a living museum of English speech. I am for approaching as nearly as possible to a universal spoken English that may be instantly understood in London, Boston, Los Angeles, Capetown, Melbourne, and Calcutta.

Some of the influences that are bringing about better speech are: First, good roads and the auto. The trek southward over perfect highways from northern states and Canada in winter and the trek from the south toward the lake region and Canada in summer, and the travel back and forth all over greater America is breaking isolation and unifying speech as well as manners and customs.

Second, the movies, played in every city and hamlet, with speaking parts by well trained actors are having great influence over the speech of the youth of the world, for it is through the new generations that this change is coming about. Managers of the cinema are under great responsibility to the world to see that only the best trained actors in voice and accent are permitted to appear in their scenes. The difference between good speech and bad is well exemplified in movietones or paramounts in which men of distinction in many lines, regardless of the character of their speech, are brought on the screen.

Third, the radio is a most commanding force in shaping speech. This instrument has come into millions of homes. It is the plain duty of broadcasting stations to employ only well trained announcers and it is our duty as listeners-in to protest if they are not up to grade. We like to hear Graham McNamee, Ty Tyson and Bill Hay, and none so critical that he does not like to sit down for fifteen minutes of an evening with Lowell Thomas and hear him discuss in his fluent and easy manner the latest news of the day. The radio is a great educating influence. One may listen to orators and statesmen of the wide world, MacDonald of England, Smuts of South Africa, Massy of New Zealand, Bruce of Australia, besides our own Hoover, Roosevelt, Hughes, and Baker, and thus compare their speech with that of our own.

The fourth and most important influence of all is the work of trained teachers of speech. Yours is a great opportunity. Our normal schools, colleges and departments of education in our universities are requiring training in speech before teachers may receive their diplomas. These men and women go into the schools all over this nation and by personal contact are able to influence definitely the speech of those in their charge and in this way do heroic service in bettering American and world spoken English. God speed the members of this Association and your students everywhere in your noble calling.

NEGRO DIALECT

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IT IS a principle discoverable by observation that small details of dialectal difference tend to lose themselves in the surrounding language, so that where the following outline does not appear to cover a given case, the reader is safe to fall back upon the language of the section in which the dialect is found. This is interestingly noticeable in the case of the two French-American dialects, French-Canadian and Creole, where in the one case that part of the sound system used which is not French, is English of the general American type (usually), and in the other case of the southern type.

But the principle is even more noticeable in Negro speech. Offhand, one would say that the Negro speech is of all dialects the most strikingly different from cultivated English. In a sense this is true, but very many of the differences are not articulatory or enunciatory, and are therefore not easily reducible to phonetic terms. These differences are, instead, somewhat as follows:

a. Those of vocabulary, covering many, many word-substitutions, such as *sont* for SENT and *hope* for HELP.

b. Of conjugation, as

ah	*has*	*we*	
you		*we's*	
yo'	*has*	*we-all*	*has*
y'all		*us*	
		y'all	*has*
he	*has*	*dey*	*has*
	(elegant) *have*		

c. Of declension, as

Nom.	*man*	*mens*	
Gen.	*man's*	*mens's*	

and

Nom.	*ah*	*we* *we's* *we-all* *us*
Gen.	*mah* *mine*	*ouah, ouahs* *we-all's* *us's*
Acc.	*me*	*we-all* *us*

d. Of intonation, (which is baffling to record on paper, despite excellent work on it by noted phoneticians), but which is really one of the outstanding characteristics of Negro speech.

e. Of placement, which is closely related to intonation and almost equally baffling to record phonetically—or rather to interpret, even when recorded—but which, nevertheless, is almost the characterizing element of Negro speech. (As between ignorant southern white speech and slightly literate Negro speech it often is *the* characterizing element.)

It is more than ever necessary, then, for him who would reproduce the dialectal speech, to hear it, and to catch its intonations and placements at first hand. Having done this, he can, by observing the spellings of a given author and the sound system suggested herein, make a satisfactory approach to his task, for the Negro intonation patterns and placements are among the easiest in all languages to imitate successfully, perhaps for the very reason of their great differences from those of educated white speech.

A word is in order about dialect spelling, not merely of Negro dialect, but of all dialects. Authors cannot be expected to be phoneticians, and consequently their spellings are often inescapably imperfect. Moreover, writers must follow conventional spellings to a considerable degree, in order not to be annoying and unintelligible to the average reader. These spellings have to be interpreted by the reader or actor in the light of the probable intention of the authors. Southern authors, particularly, are careless about the handling of "r's." They will very likely indicate a silent "r" in *dah*, because that pronunciation is so radically different from their own THERE (ðɛə) that they feel as if something ought to be done about it; but since the Negro's pronunciation of BUTTER is not likely to be different from the writer's own [bʌtə], it does not occur that to write it b-u-t-t-e-r will be misleading to every reader of the general American speech area. The reader simply has to understand that all the "r's" he encounters are to be treated as southern "r's" are customarily treated in the given contexts. Of course, if the southern writers desired to indicate a strikingly aberrant pronunciation, like [bʌtɐ], they might indicate it with b-u-t-t-a-h.

Despite the disclaimer of ability to put on paper anything of much help as to placement, the temptation remains to state thus much: the characteristic Negro vocal quality seems to result from a tongue position which may possibly be a heritage from the original African speech. This quality surely cannot result from any peculiar

physical formation of Negro resonance cavities, for northern Negroes, reared among a majority of whites, have nothing of this Negro voice quality. When in relatively complete isolation from large numbers of their race who are either fresh from the South or who have preserved their southern voices by reason of social segregation and forced association with their own kind, these northern Negroes cannot be distinguished from white people through any voice characteristic. The test of the telephone in northern cities repeatedly proves this.

This southern Negro quality appears to come from a consistent elevation of the blade of the tongue in the direction of the hard palate—or of the juncture between the hard and soft palates. All vowels are consequently something less than open and free. The front vowels tend to take on a kind of [e]-resonance—[æ] and [ɛ] do so especially.

Negro enunciation tends to be lax and careless. Sometimes consonants seem actually to be omitted almost entirely. A certain Negro bricklayer, in saying NO, SIR, uses no pure consonant whatever—only a vowel and some vowel-like nasal continuants. In Evangeline Parish in Louisiana, it is often necessary to move very close to a group of Negro conversationalists to make sure whether the burbling stream of their vocables is intended for English or French—or a mixture of the two.

The speech of the Virginia Negroes is considerably different, and of the Carolina Negroes somewhat different, from that of Negroes in the rest of the South. Not that the rest of the South has homogeneous Negro speech; but in the rest of the South Negro speech is sufficiently homogeneous for general treatment. The data below apply to the South at large.

[ɑ] is used where customarily used in the South. That is, it is not used in "broad-a" positions, with the notable frequent exception of MASTER [mɑ:stə]. (Dialect writers of southern nativity often spell this word *marster*, using the supernumerary "r" as a lengthening sign, not realizing that general American speakers will pronounce the word [mɑrstər]. Other analogous variants, like STRAP [strɑp], STAMP [stɔmp], will always be indicated in the spelling of the dialect writer. As a matter of fact, [ɑ] is by no means so frequently a pronunciation of an "a"-spelling as of "short o," as will appear. [ɑ] becomes [æ], however, in DROP [dræp], CROP [kræp].

AR final or AR plus consonant, when not preceded by [w], is often pronounced [ɔ], as in incorrect white speech. Ex., HARD [hɔ:d], YARD [jɔ:d].

[aɪ] is prone to lose its second element, and to exchange [a] for [ɑ], so that I becomes [ɑ:], LIKE becomes [lɑk], etc.

[æ] appears exactly where it would appear in southern white speech, but suffers the flattening previously referred to under the discussion of the raised tongue. As a result, its resonance becomes practically [eɪ], and may be so represented. CAN'T may thus become [keɪnt]. In addition, the vowel may be drawled so that it slips off position and triphthongizes or double-diphthongizes,[1] so that it becomes [ejə] or [eɪjə]-[kejənt], [keɪjənt].

[ɛ] acquires the [e]-resonance often. Ex., LEGS [leɪgz], EGGS [eɪgz], EDGE [eɪdz].

[aʊ] becomes [æʊ] or [jæʊ]. Ex., OUT [æʊt], COW [kjæʊ]. Here the flattening process has opportunity to function, as with [æ] above.

[eɪ] sometimes becomes [ɛ], as in SNAKE [snɛk], TAKE [tɛk], NAKED [nɛkɪd].

"r" is in general pronounced as in white speech. But it is often dropped, rather than represented as [ə], in FLOOR [flo], DOOR [do], FOUR [fo], YOUR [jo], SURE [ʃo], etc. Sometimes a glottal stop concludes the word, as in [flo?]. In words like NUMBER, RUBBER, the "r" often becomes [ɐ] instead of [ə]—[nʌmbɐ], [rʌbɐ]. Linking "r" is practically never used.

[ɔɪ] becomes [aɪ] in POINT [paɪnt], JOIN [dʒaɪn], etc.

"e," "i," "u" and "o" plus "r" are pronounced [ʌ] or [ɜɪ], as FIRST [fʌst, fɜɪst], BIRD [bʌ:d, bɜɪd], TURN [tʌn, tɜɪn], WORK [wʌk, wɜɪk]. [ʌ] is the more common, even in sections where the white people say [ɜɪ].

[ʌ] is very unstable, becoming [ɛ] in TOUCH [tɛtʃ], SHUT [ʃɛt], but [ɑ] or [ɔ] in HUNGRY [hɑŋgrɪ] [hɔŋgrɪ], and [ɪ] in DISCOVER [dɪskɪvə].

[aɪ] is sometimes [eɪ], as in RIGHT [reɪt]. This appears to be another consequence of the tongue elevation.

[ɔ] becomes [æ] in HAUNT [hænt], GAUNT [gænt].

[1] See *Southern Pronunciation*, by C. M. Wise, in *American Speech*, April, 1933.

[j] is inserted before vowels in words like GARDEN [gjɑ:dn], KIND [kjaɪnd] in some sections, principally Virginia and the Carolinas.

IT is frequently [hɪt] in accented positions.

"l" is omitted from SELF [sɛf], SHELF [ʃɛf], etc.

"t" is dropped from NEXT [nɛks], BEST [bɛs], SOFT [sɔf], etc.

TS is dropped from POSTS [poʊs], GHOSTS [goʊs:], etc.

D is dropped from SAND [sæn], LAND [læn], etc.

[ð] is charged to [d] in THIS [dɪs], THAT [dæt], THESE [diz], THEM [dɛm], THEY [deɪ], WITH [wɪd] and occasional other words. This substitution is practically universal for these particular words, but very scattering in other words. The Negro can say [θ] and [ð] perfectly well. It is only that he does not understand them to belong with the definite article, the demonstratives, the third personal plural pronoun and the preposition *with*. (Regretful to admit, neither do numbers of white people. However, in Louisiana, the substitution by whites very frequently originates in French accent.) [ð-θ] in *with* [wɪð, wɪθ] sometimes becomes [f]—[wɪf].

[b] is traditionally said to be substituted for [v]. Sometimes it really is, as in CULVERT [kʌlbət], RIVET [rɪbət], etc., where the same substitution is common among illiterate whites even in the North. *River* may be heard as [rɪbə], but more often in sentimental pseudo-Negro song than in the speech of Negroes. Where the phonetic context sets the stage for [b] as in *does ye lub me* [dʌz jɪ lʌb mɪ], the [b] appears readily enough, but not in *leabe home* [lib hoʊm], as would-be consistent writers seem to believe.

Nasalization is found in Negro speech, but not to so great an extent as in white speech.

Hyper-urbanizing is known, as in [kitʃiŋ] for *kitchen*, [tʃikiŋ] for *chicken*, etc.

Of idiosyncratic words there are hundreds. The spelling may be depended upon to suggest the pronunciation, if the suggestions above are remembered. Once more, intonation and vocal organ placement are the *sine qua non* of reproducing Negro speech.

The following tentative statement of hypothesis[2] concerning the persistence of Negro dialect and the reciprocal action of white and Negro speech upon each other in the South may help to clarify the relationship of white and Negro speech.

In the beginning, Negroes arriving from Africa learned their

speech from their white owners, male and female; that is to say, the adult Negroes did. The children, prohibited from any great freedom of the white houses, and to some extent prohibited from playing with white children, had to learn from their elders, who, of course, spoke a very broken English with their own characteristic placement and intonation. The children of these children learned from their own parents, and so on even to the present time, so that the faulty Afro-English of the first slaves has repeated itself generation after generation with only such modifications as the following may suggest.

It is true, as is often said, that the upper social class has a strong influence on the speech of the lower class. The operation of this principle in the South is considerably interfered with by the fact that on a plantation there may be only one white family and anywhere from ten to fifty Negro families, so that the numerical preponderance of speakers of broken English is very great. Then too, only a few so-called house Negroes have much opportunity to hear white people speak. Male Negroes hear white speech very little indeed, except from the overseers, who, through enforced continual association with field or industrial workers, often grow to speak considerably like Negroes themselves.

The result is not so much an improvement of the lower class speech in respect to pronunciation as a borrowing of high sounding words after the well known Negro fashion. The improvement might by this time have been much greater if the Negroes had been in the least degree literate, or if, like the lower classes of England, they might have realized that there was such a thing as a speech problem and become sensitized to differences between their own speech and that of white people. But the average southern Negro is entirely unconscious of his variant speech, and does not know that improving it would improve his social standing—up to a point where his pigmentation would effectually block further advancement.

There is the added fact that a very large majority of southern Negroes have always, both before the war and after, been quite content in their subordinate positions, conditioned to them from childhood. They have no idea of how affairs could be different.

[2] This hypothesis is ventured without dogmatism. The writer is anxious to improve it and invites correspondence on the subject.

Now that Negroes are becoming slightly educated, some of the principles just explained will gradually cease to operate.

It may be interesting to consider for the moment how white speech has been influenced by Negro speech. In infancy, nearly every white person is cared for by a Negro servant and first learns to talk partly from her. The social scorn which he will later feel for Negroes and Negro speech is not yet operative and his neuro-muscular patterns are rapidly becoming fixed. If allowed to play with Negro children at all, the white child will be further conditioned to Negro speech, for it is well known that children learn their speech from playmates much more than from their busy, preoccupied parents. After the child leaves the nurse's hands, impacts of Negro speech on his own lessen in frequency very greatly except perhaps in the case of some women who converse more or less freely with their Negro house servants. In the adult life of males, the influence returns, as we have seen, in isolated cases where a single white man will be overseeing large groups of Negro workers. One may in rare cases hear such speakers whose speech not merely has the intonation of Negroes, but which has taken over the Negro verb-forms, as in *You is, is ye,* and *Ah gin it up.*

In general, one may say that white speech affects Negro speech very little indeed, and that Negro speech affects white speech very little after the childhood of the white speaker.

ARGUMENTATION WITHOUT DEBATE*

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THOUGH we may be quite unjustified in thinking of our work in argument at Pennsylvania State as unique, still a number of conditions have combined to make our problems rather unusual. We enroll students from every school of the college and from nearly every curriculum: agriculture, all branches of engineering, chemistry and physics and biology, mineral industries, education, liberal arts.

* Presented at the National Convention, 1932, in Los Angeles.

We are now teaching about 450 students in the introductory course. With our Division of Public Speaking associated with the Department of English Composition, our instructors in argument are selected from both divisions; the work is both oral and written, with no undue emphasis upon either.

More than a dozen years ago we radically altered our old course in argumentation. Those in charge, who had developed a strong distaste for debate as a useful teaching device, substituted informal written arguments and sales talks and even introduced the study of problem plays and novels. Their purpose was to illustrate, or at least to suggest, the great variety of occasions for argument in every-day affairs and to provide practice in such forms as the student might eventually find directly useful. We have continued to experiment hopefully, rejecting and substituting and abolishing frequently, but the essential purpose has remained. Regardless of the student's field of specialization, we are still trying to help him to understand, prepare, order, and present the kinds of argument that modern life will demand of him.

The original antagonism to debating is not unanimously reflected in our present teaching staff, which incidentally even includes the varsity debate coach. Nevertheless, we continue to minimize the importance of debate-like arguments, or those in which two clearly defined sides are in irreconcilable conflict. Our students appear to enter upon the study with such preconceptions about the contentiousness of argument that we may have become extremists in our preference for conciliatory methods in controversy. Nevertheless we think the tendency rather wholesome. We have found it so hard for the average student to write or speak upon a controversial subject without heat that we are now excluding argument entirely from our first assignments. It seems unwise to encourage men and women to take sides too hastily. Moreover, even after they have taken sides, they ought to know how to treat their material with restraint and tact; they need to develop discrimination in the selection of terms and expressions.

The student begins, then, by selecting a broad problem for investigation. Almost any problem suitable for intercollegiate debate may do. Not for two months is the student expected to reach a final decision regarding his proposition. After his preliminary study of it, he prepares the "introduction of a brief," including therein

information about the occasion for controversy, definitions and explanations of present conditions and of proposed changes, general admissions, and the issues or standards that must be set up for solving the problem. Issues, especially, occupy a good deal of our attention. Although we find an application of the usual "stock" issues useful, we ask that the student supplement this list of general issues with a set of standards that must be met by the system or plan or method that is to be considered acceptable. For example, before a system of liquor control can be judged, we must determine what are the requirements for a good liquor control system: Will it encourage temperance? tend to discourage criminal activity? make corruption of officials and public unprofitable? and so on.

In this introduction of the brief no outline of a partition for argument is included; from first to last it is expository and noncontentious and should not so much as suggest the student's own opinions, prepossessions, or prejudices. With that introduction as a basis, though not as an outline, he next prepares an expository analysis of his problem for a specific audience or group of readers. In this assignment his only purpose is to interest and inform; he tries to make his hearers or readers recognize the value of knowing more about the problem, but he suggests no solutions and expresses no conclusions of his own.

We find certain advantages in this approach to argument through exposition. One of these—that the student learns immediately to distinguish contentious from noncontentious terms, and so is possibly prepared to handle more effectively those many situations in argument where contentiousness is hurtful—has already been implied. A second value is that it permits the student time for a calm study of both sides of the controversy before he reaches his own decision, and, more than that, insures that the problem itself is adequately defined in his own mind before he argues it.

For years we pointed most of the work in the course toward a long written thesis or dissertation or some other kind of extensive argument that usually included most of the material collected by the student during a semester. This long argument was preceded by a brief, though the brief was never used as an outline. Such a plan appeared to encourage superficiality, since it was quite impossible to develop all important issues thoroughly. The student had insufficient practice in argument as he proceeded, and the means

for measuring his improvement were few. This exercise in briefing, too, while it might provide a useful check for the instructor, always seemed to the student a needless and futile task. Some other system of assignments, which would more nearly approach conditions of present-day life, it seemed necessary to devise.

With the conviction that in every-day life a great many individual arguments—perhaps most—are but parts of some larger program or campaign, each part designed to accomplish a specific minor end for a special occasion or situation or audience, we are now trying to provide a similar scheme for our assignments. Five or ten shorter pieces, both oral and written, are all based upon the same main proposition but each is different from the others in purpose and material and treatment. One may be a simple report, developing a single issue in conventional form. Another may be a conciliatory refutation of an opposing argument that members of the class have taken seriously. Another, avoiding all earmarks of direct argument, may through description or narration suggest an inevitable conclusion without directly stating it—a case of "implication" or the "natural procedure in argument" if you like. Analogy, straightforward massing of proofs, irony and satire—any conventional or unconventional method of advancing a cause through argument may be illustrated in these various papers or talks. Most of the methods employed in modern publicity campaigns are, in fact, potential methods for these assignments.

This plan, it is evident, gives considerable attention to audience differences; yet no student's argument is to be viewed as entirely successful merely because it is admirably adapted to its audience. Each paper or talk, complete though it must appear in itself, is considered as part of a larger whole, and the whole campaign must be so logically consistent that it can withstand the inspection of intelligent critics. The argument for Massachusetts millworkers must be different from that for Montana farmers, but the two must not be contradictory nor is it safe to depend upon sophistical tricks which, however effective with the immediate audience, may harm the effectiveness of the campaign as a whole. It is common sense to try to develop a case that will meet the tests of objective reason.

So it is that under this system of calling for a series of arguments on the same general subject, the brief satisfies a real need. It serves a function that each student can easily appreciate. Before

he turns to any of the specific assignments he prepares a skeleton brief which enables him to view his available materials in perspective. His "storehouse" is now literally just that, since he must select for each assignment a different section of the brief as the basis for his immediate argument. He has before him potential materials for any situation likely to arise, and he sees the value of testing his whole case and understanding its points of strength and weakness before he turns to any specific situation.

An audience analysis precedes each argument. The papers may be written as letters to local newspapers or to journals for particular groups, as circulars addressed to various social or professional classes, or as periodical articles and editorials. The talks may be prepared for meetings of Rotarians or clergymen or dairy farmers or classmates. The student is naturally expected to select audiences and situations familiar to him, so that his analysis may be based upon direct observations. The United States Senate as an audience or the *Yale Review* as a medium is hardly familiar enough to the average student to permit of effective analysis.

Although we prefer to center the student's attention chiefly upon the development of one major problem, not all objectives of a course in argument can be satisfied by so narrowing it. The sales talk, for example, we continue to find useful. Such a talk, demanding a rather accurate knowledge of some fairly complicated proposition, is presented to an individual classmate who represents the prospect and whose duty it is to raise sensible objections and to ask reasonable questions. We dislike giving the course an unduly practical twist, but we doubt whether the sales talk has any such result. Our purpose is not to train salesmen. We merely find it the most interesting and practicable device for teaching conversational argument. Here the object is not to beat down a fellow arguer or even to get the best of him in a battle of wits; the purpose is, theoretically, to win acceptance from an individual who in this instance represents both opponent and audience in the same person. Admittedly the scheme has a certain artificiality about it. Nevertheless, it is a most convenient way to introduce those principles of persuasion peculiar to the personal-encounter situation. It is, furthermore, a thoroughly entertaining exercise.

Another exercise introduces the student to a direct investigation of a local college problem. If we had time, some real training in

scientific investigation might reasonably occupy considerable attention in the study of argument. Even as it is, we believe it highly worth while to let the student have a taste of it. Last year we attempted to determine the effect of the depression upon student expenditures. This year we are trying to discover the effect, if any, of a student's participation in extra-curricular activities upon his scholarship. Each student may select two men for study—one of them engaged in a specific activity, the other engaged in none. The two examples must be in the same class and pursuing the same course; their scores in psychological tests should be nearly identical; their living conditions while in college, their financial standing, and their personal habits must be similar. Where the investigator finds significant differences, other than participation in activities, his pair is thrown out of our consideration. If the two examples match well, their grades for the preceding year are secured, and we proceed to record our results. The examples are arranged in groups according to the activity in which they are engaged, and we then determine the differences in scholastic records between those who are in activities and those who are not.

The time required of each student for investigation work is slight, but in this way we are introducing him to the methods of conducting a control experiment for a social problem. He may infer at the end of our study that the methods have been sound and that the result is significant, or he may discover that the methods are unscientific and the results meaningless. In either event, he should have increased respect for careful and reasonable investigation and a wholesome skepticism of the many hasty generalizations which he is going to encounter now and later.

Our most serious difficulty has been to crowd into a single course all that we believe ought to be there. It has been largely necessary to ignore most of the principles of argumentation that we could not ask our students to experiment with themselves. Recitations from textbooks occupy little place in our program. A few important principles actually tested in practice we have thought more useful to the student than many principles merely studied and discussed.

THE PANEL DISCUSSION METHOD IN HIGH SCHOOL

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THE panel discussion method is one by which divergent views are brought together and, to a certain extent, reduced to an understandable conclusion. It is a manner by which cultivated individuals seek a common ground upon which to build an understanding. In intelligent English society no artificial bars are erected to prevent the introduction of subjects for discussion. The approach to all topics is that of willingness not only to discuss them free from emotional reflexes, but to understand all contrary views and interests even though they may be in conflict with one's own belief.

In America our interests have, until recently, been provincial. We have been too busy with our own small affairs to care to understand the views or interests of even our own neighbors, and as to world affairs and universal conflicts we took the position that we were always right. Even a friendly discussion was impossible in any considerable American group. In self-defense all serious group discussion was avoided under the pretext that it was dull, but in reality because it inevitably resulted in a crude manifestation of disapproval on the part of some backward member of the group. These crude and uncontrollable reactions have been the bane of all American gatherings whenever matter of serious import was inadvertently brought forward for consideration.

To overcome this universally recognized shortcoming, due partly to human nature and partly to a lack of training, group discussion and panel discussions were developed in college work to a point where now, at least, persons with advantages of higher education can to some degree discuss different views without severing friendships or coming to blows. This inspires one with the hope, at least, that if this method were extended further the smug, self-satisfied attitude of mind might be overcome. We must realize that everyone has his own individual point of view and if we are content to believe that ours is the only one, then there is little hope for intellectual advancement.

It was with this idea in mind that our experiment was carried

on in the Panel Discussion Method of Group Thinking. In State High we had a speech class of just the right size—there were sixteen in all, juniors and seniors of high school age—and no two of them alike. It was noticed throughout the fall and winter terms that there was the inevitable tendency to "take sides" whenever a controversial subject was discussed. In the winter term we spent some time on debating, not the formal memorized type but rather the more advanced method of extemporaneous speaking. This formed the background for our work with the Panel Discussion Method. After each member of the class had debated twice, once on the affirmative and once on the negative of subjects of their own choice, the work on Group Thinking and Panel Discussions was introduced.

Simplified outlines were prepared from Dr. Courtis's outline on *The Panel Method of Conducting Discussion.* It was explained that the Panel Method was only one of several ways of conducting a discussion and since it served the purpose so well and because it fitted in with the work which we had been doing we would use that method. One day was spent in considering the outlines and preparing them for the discussion. The outline which we used is as follows:

I. What is a panel discussion?
The panel discussion is a mode of organizing meetings which is designed to promote understanding and coöperation in solving common problems. It was developed by Professor H. A. Overstreet, of the College of the City of New York.

II. Why do we need coöperation and understanding in solving problems?
In our civilization today there is a great need for coöperative thinking, planning, and acting. The panel discussion gives people an opportunity to become coöperative. Panel discussions, properly guided, furnish a form of vital, enjoyable activity which at the same time is richly educative.

III. What is necessary for a panel discussion?
The panel is made up of a chairman, a panel of four to eight members, an audience, and a topic for discussion.

The entire panel is seated in a semi-circle facing the audience, the chairman in the center. All remain seated and no speeches are made, but a free-for-all discussion takes place between the members of the panel exactly as though no audience were present. The chairman coördinates and interprets the discussion, attempting to weave the separate strands and items of thought into a complete design in which each finds its place. There must be *no* debate, *no* conflicts; instead the spirit which dominates the discussion is that any and every view

is a contribution and has a place in the complete pattern. The activity of bringing unity out of the various ideas and viewpoints is the peculiar function of the chairman: the function of the individual members is to supply their own ideas on the subject being discussed. When the general pattern of the discussion is clearly seen, opportunity is given for the entire audience to contribute. Finally, the chairman summarizes the discussion and indicates the general benefits accruing from the discussion activities.

IV. What is the goal of the panel discussion?

The goal of a discussion of this sort is the clarification of thought, and it is not essential to its success that a final decision be reached.

V. What does the chairman do?

The chairman is one of the most important factors in the success of a panel discussion. His duties are as follows:

To stimulate contributions.

To repeat or reformulate contributions enough to give the audience and panel time to rethink for themselves the point just made.

To supply illustrations, if necessary, when a panel member states a principle, or to generalize when a panel member gives a specific illustration.

To give recognition by name for each contribution made.

To guide by asking questions and by emphasis, but should not dominate the discussion to a specific predetermined outcome.

To interpret the contributions in their relation to each other, and to the topic being discussed.

To summarize from time to time and at the close of the discussion.

VI. What do the members of the panel do?

Panel members should be ready thinkers, good speakers, interested in the topic, and representative of a wide variety of viewpoints and interests. Above all, they must be cooperative in attitude.

The topic chosen for discussion should be one about which conflicting or different views are held by members of the panel. It should be specific in that it deals with a narrow, single topic, but it should be general in its form of statement. The topic is usually stated in the form of a question, such as, "What are some of the employment problems facing the high school graduate of today?"

VII. How should the members of the panel prepare for the discussion?

The chairman should emphasize the fact that no one is to stand, or to make a speech, but to think creatively and contribute. He should emphasize both the undesirability of opposition to another's contribution, and the need to entertain any thought or viewpoint, however irrelevant it may at first thought appear. He should also emphasize the importance of each individual's contribution and urge a perfect freedom of thought on the part of all members. The spirit of friendship and good will should be consciously and systematically maintained in order that freedom of thought and expression are in no way limited.

VIII. How can the audience prepare for the discussion?
The people in the audience listen and think. At the beginning the chairman explains to the audience the method of conducting the discussion. The panel is to serve as the mouthpiece of the group. When the general pattern of ideas is seen the audience may then contribute their own thoughts and ideas which have been suggested during the discussion. After this explanation is made the discussion begins.

IX. What does the chairman need to do in preparing for the discussion?
The chairman needs to go over all sides and viewpoints with respect to the topic. He must have a plan and a goal, yet he must not dominate or control but accept what comes. He may ask questions of the individual panel members to bring up points.

X. How does the discussion begin?
The third step is to call upon some member of the panel for the expression of an opinion on the selected topic if the conversation does not start spontaneously. The chairman listens thoughtfully to the ideas expressed, restates them in a slightly different manner, and asks some member what he thinks about it. In this way the discussion continues.

XI. What should be done if a conflict arises?
The best means of preventing emotional clashes or tensions is by the interjection of humorous or whimsical comments immediately following the slightest indication of opposition or tension. Members should be encouraged to contribute conflicting points of view but not to assume an antagonistic or argumentative attitude.

We discussed what Group Thinking in general is, why there is a need for it, what the panel method is, what the elements of the panel are—the duties of the chairman—the duties of the audience, and the topic for discussion.

The next step was to decide upon a topic which was controversial enough to afford an interesting discussion. The interests of high school people are, on the whole, very divergent: some wanted to discuss beer and capital punishment, others wished to discuss world problems. We realized that if a topic were chosen which they knew little about there would be a "mad scramble" to get material and formulate rather definite ideas which would not readily be changed. Since it is not the subject that is important, but rather the development of a method of approach, the topic of "Problems Presented by Final Examinations" was chosen.

There has been and always will be much feeling both pro and con concerning examinations. This was a topic in which they were interested. Perhaps their interest was aroused because they were told that whatever they decided, provided it was within reason, would

be accepted as the solution to the problem and their decision would be used in testing the work of the term.

The students who were to make up the panel were chosen because of their opposing views. Three boys and three girls and the chairman, also a member of the class, composed the panel. Since the success of this method of discussion depends upon the contributions not only of the members of the panel but of the audience as well, the assignment was made to bring to class at least five personal ideas to contribute to the discussion. These were to be written out and handed in at the beginning of the period. A composite of all sixteen papers is as follows.

1. The students' knowledge of the subject should not be based merely upon what is written on the examination.
2. Examinations give a motive for review of the course and a personal organization of the ground covered.
3. Many people can speak their thoughts better than they can write them.
4. Instructors stress the importance of examinations to such a degree that it causes a nervous strain on the minds of the students.
5. Written examinations bring out, to a certain extent, the ability of the individual.
6. Cramming and cheating are caused by examinations.
7. Written examinations are not fair to slow thinkers.
8. The whole term's work depends upon a two-hour exam.
9. If there were no final examinations there would be many students who would bluff their way through the course.
10. Very often a student thinks that passing an examination is the most vital thing in all the world to him. He loses the higher purposes and aims of education.
11. A final examination is a fair test of the material covered in the class during the term.
12. A student with a "B" average should be exempt from taking an examination.
13. A final examination gives the teacher a final check-up, although it is rather a poor one.
14. The students are able to see wherein they are weak and need extra help.
15. People are not going out of high school as doctors or engineers, and since all subjects are not technical there is no need for final examinations in them.
16. No other method so far has been proposed that would give equal satisfaction in finding out, on an equal basis, the standing of each student.

The day came for the discussion. The student chairman presented the topic—the reason for interest and the method by which the discussion was to be conducted. The discussion started and the members of the panel presented their ideas which were those enum-

erated above. After thirty-five minutes of considering, weighing, and discarding of ideas the panel felt that the solution to the problem lay in less emphasis on final examinations and more tests scattered throughout the term. The chairman then threw the discussion open to the entire group. They presented their ideas, which were not the same as those of the panel. One boy said, "They had final examinations in schools 150 years ago—everything else has changed, why shouldn't final exams change?" Another said, "Because this is a speech class, I think that we should have oral examinations."

The discussion continued—the chairman doing an excellent bit of weaving and integrating of ideas. The period was up and no definite conclusion had been reached. It was then suggested that a possible solution to the problem would be to have a part oral and part written examination. This was accepted as the way out and we used that method, with much success, in testing the work of the term.

The next day we spent in evaluating Group Thinking and Panel Discussions. We compared it with debating and discussed the advantages and disadvantages of each. The class decided that an entirely different attitude of mind was developed by Group Discussion and that one did not have to either uphold or denounce a particular question. Everyone agreed that any discussion is an attempt at Group Thinking.

What a person thinks determines what he does, what people think determines what they do—group thinking in action is the cornerstone of national thinking. It remains only to train the rising generation in the mechanism and methods of group discussion to develop a higher technique in constructive understanding. As Dr. Courtis has so ably said, "It would not be at all surprising if this new device should prove to be the forerunner of a whole series of new social skills which in the end will serve to differentiate the new social era that impends from the 'rugged individualism' that characterizes the existing order." [1]

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A UNIT ON INTERPRETATION FOR HIGH SCHOOL

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THE problems involved in presenting effectively the basic principles of interpretation to a high school class are many. The high school student is not accustomed to thinking in terms of psychological concepts. Yet most texts which attempt to do more than skim the surface are forced to use psychological terminology. Again, frequently a sufficient number of textbooks with usable material on interpretation is not available for classroom use. In presenting the work in interpretation to an advanced class in dramatics at University High School, Oakland, California, the following plan was used. An outline of what were considered the basic ideas and principles of interpretation was worked out to guide the class discussion. Then step by step the principles were presented in class discussions in a simple, concrete manner. Attempt was made to avoid psychological terms and to present the ideas in the every-day language of the class room. As much of the material as possible was drawn from the students themselves. The class discussion on each major point was concluded with a summary sentence or two which the students copied into their notebooks. At the end of the week's discussion the students had in their notebooks a series of summary statements of the principles underlying good interpretation. These statements were not mere jargon to them but ideas growing out of class room work phrased in language they understood.

Following is a rough outline of the general headings used in guiding the discussion and some of the summary sentences evolved.

I. Origin and nature of language.
  A. Theories of origin.
    1. Gesture theory.
    2. Interjectional theory.
    3. Onomatopoetic theory.

Summary: Scientists agree that a laryngeal period comparable to the cries of animals and babies preceded the development of articulate language.

  B. Nature of an articulate language.
    1. Is a language based on patterned sounds.
      a. Vowels and consonants in combinations.
      b. Arbitrary nature of patterns in both vocal and sign language.
    2. Language involves two processes.
      a. Symbolization—words to stand for objects.
      b. Predication—words to stand for action.

Summary: Language is any mode of conveying an emotional state, a desire, a need, an idea, or a condition from one person to another.

II. How language functions.
  A. Means of suggesting images, ideas, and therefore feelings.
  B. No magical transference of same, exact picture from one person to another.
  C. No life in printed words.

Summary: There is actually no life, no meaning in printed words. Thought and feeling exist only in human beings. Words can only suggest. The reader must draw from his life experience and supply the thought and feeling.

III. Purpose of Interpretation.
  A. To recreate life as suggested by words.
    1. To do this in a manner insuring appreciation.

Summary: Creative Interpretation is the art which seeks to recreate and suggest a fuller appreciation of life as it has been put into printed words.

IV. Creative Literature the basis for Interpretation.
  A. Characteristics of Creative Literature.
    1. Attempts to put life into words, to give body to feelings, to make permanent fleeting experiences.
    2. Does not attempt to instruct or convince except as life itself does.
    3. Contrast with Literature of Information.

Summary: The art which seeks to put life into printed words is called Creative Literature. Poetry, the drama, the novel, are forms of Creative Literature with which the interpreter works.

V. Creative Writing and Creative Reading contrasted.
  A. Creative writer starts with an experience and attempts to put it into words.

B. Creative reader starts with words and attempts to make real and vital such an experience.

C. Technical excellence no substitute for genuine feeling.

Summary: Sincere emotional background is the only true basis for creative expression; whether that expression take the form of putting experience into words or recreating experience through words.

VI. What is needed for good interpretation?

A. What should be the endowment of the interpreter?

1. Brains.
2. A responsive emotional nature.
3. A body alert to changes in thought and feeling.

B. What should he acquire?

1. An education.
2. A broad cultural background.
3. Technical skill.

C. Can we all be great interpreters?

Summary: For good interpretation, intelligence, education, a responsive emotional nature, plus a voice and body alive to inner change is needed. We cannot all be great interpreters; but by expending the effort most of us can become good interpreters.

Outlines are of little value to one who is not already reasonably familiar with the ground covered. The generalizations contained in the summary statements were drawn from the specific instances and concrete examples on which the class discussions were based. Interesting concrete material on the nature and origin of language was found in Allport's *Social Psychology*. The vowel and consonantal combination of words and its arbitrary nature was made clear with blackboard illustrations. The arbitrary nature of even sign-language was illustrated. In Guatemala, for instance, the gesture for "come here" is just the reverse of ours and would mean "go away" to us. In discussing how language functions, lines from familiar poems were read. Then individuals in the class were asked to describe what they saw. On reading the lines,

> I think that I shall never see
> A poem lovely as a tree,

at least a half-dozen different kinds of trees were seen among the different members of the class. The class was then pretty well convinced that the same words mean different things to different people. Probably one of the hardest ideas to demonstrate was that words could only suggest life. The class was shown a portrait. It certainly

suggested the individual; but no one would confuse it with the living person. Then a word-picture of the individual was read. Then a scene from a play in which the individual appeared was interpreted. After considerable discussion the class decided that simply to stand up and read words without getting at the meaning behind them was not interpretation. And so, step by step, working from the specific to the general the various points in the outline were presented.

The next step was to put these ideas to use in working out some sort of guide for preparation of a selection for interpretation. The following was worked out:

GUIDE FOR PREPARATION OF SELECTION

A. Intellectual preparation.
   1. Central thought or mood.
      a. What particular life experience is treated?
   2. Speaker in selection.
      a. Who is speaking?
   3. Audience addressed.
      a. Specific listener?
      b. Universal ear?
   4. Setting of speaker.
      a. Where is speaker when he speaks?
   5. Climax.
      a. Where is point of highest interest?

B. Emotional preparation.
   1. Recall actual life experiences of your own similar to one treated in selection.
   2. Make these recalled experiences *vivid*.
      a. Dwell upon them; brood over them.
   3. Intensify these experiences by appropriate bodily action.
      a. By gestures, walking, etc.
      b. By vocal expression.
   4. Change quickly from the vocal and physical expression of your own life experience to the expression of that experience in the words of the selection.

C. Intellectual and emotional preparation.
   1. Write a paragraph or two telling your own life experience most like the one in the selection. Aim to create the same intellectual and emotional reaction in one who might read it as would the selection under study.

This guide was then used in the preparation of selections for classroom interpretation. Material was selected which was well within the range of experience of the class. Whenever possible selections were made more real with pictures, discussion, and biographical

reading. Markham's *The Man With The Hoe,* inspired by Millet's famous picture, proved particularly adaptable to this approach.

In the average high school class there will be few who will be capable of advanced work in interpretation and many who will be content with just "getting by." It would seem, however, that the general educative value alone of the material outlined above would justify its presentation. In a civilization conducted by the written and spoken word there are few things of greater value than an understanding of the intrinsic nature of language.

THE STORY IN A PATTERN OF GROWTH*

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THE concept of growth is significant; it connotes a union of the present and the past, and points toward the future. The recent scientific attack upon the problem of growth is fraught with momentous import. Gesell says, "No phantasmagoria of fairyland was ever half so interesting as the experimental investigations of biological and medical science, which now are revealing bit by bit the mechanisms of growth." [1]

Growth is dynamic. Seedtime and harvest, birth and maturity give dramatic revelation of the combined effect of maturative and environmental influences. The forces from within are freed by forces from without. True, no organism surpasses its growth potentialities; on the other hand, it does not grow in a vacuum; factors, to which adjustment must be made, beat in upon it; integrated conduct is an acquisition. And now, what is the function of the story? Briefly stated, it is to assist the human organism to make these adjustments as creative as possible.

Pattern implies order, method, sequence, variability and continuity—in short, *oneness.* Physical, mental and emotional develop-

* Read by Miss Helen Holloway at the National Convention, 1932, in Los Angeles.

[1] Arnold Gesell, *The Guidance of Mental Growth of Infant and Child* (1930), 143.

ment ultimately tend to keep pace with each other; "nature correlates, not compensates." No phase of growth takes place at random; the entire process moves forward according to a plan, and points toward integration and optimal functioning.

The problem becomes one, then, of determining, in the first place, what are the fundamental reaction patterns, and second, how to supplement and modify these through learned behavior.

Naturally, while looking at all this intricate intertwining of forces and relationships, and sensing the terrific momentum with which the human organism is moving through the successive stages in development, we want to know, "Whither bound?" The answer requires more than a school-boy's perception. For the individual, there are two goals, the *social* and the *biological*. The two do not conflict to any degree for man; and woman, although occasionally forced to choose between them, is now attempting to find satisfaction in the fulfillment of both. Fortunately the two goals are inter-related; certain phases of social integration root deep in biological drives. Specifically, then, there is the individual's adjustment to his paternal home, to the ever widening circle of social relationships (ultimately world wide in scope), and to another family group which he himself will help to establish. Social consciousness, and perchance, so called "world-mindedness," are the result of attitudes established during the growth process.

Now, what are the high lights in this picture of the cycle of normal human development? Graphically, the successive steps could be represented by a line beginning at the apex of an inverted cone and describing continuous circles on its surface, each enlarging circle the outgrowth of the preceding one.

The first circle near the apex suggests the ego stage. Every small child looks upon his universe as his private possession. The ego drive is basic and powerful. Particularly satisfying to this young egoist are the nursery rhymes, jingles, and songs; these not only assist in establishing that elusive significant phenomenon of physical rhythm, about which so little is known, but also afford a beginning for the development of that indispensable trait, a sense of humor and proportion. He who does not learn to wink inwardly at the cow whose agility surpasses that of the most adept pole-vaulter is likely to look as solemn as a buzzard when he reads, "I know a road

from my house to the city which is down hill all the way to the city and down hill all the way back home."

The child's active interest soon includes persons and things in his immediate environment. It is highly important that he attach himself to these and think them intelligible. Realistic stories with their retinue of balls and engines, velocipedes and Duckey-Dees, Mothers an' Daddys an' wagons an' things serve as clarifying agents and add to the child's sense of security. Indefinite uncertain concepts formed during this period apparently have some positive correlation with "fuzziness" in later thinking. Strange, is it not, that some would have this type of story the "be-all and the end-all" when in reality it "gears in" with the need of one phase of development only?

Self-control and independence should be woven into the behavior pattern of this period. In a well-ordered household the baby learns very early that, after he has been fed, made comfortable, and received a reasonable amount of attention, he must not keep the others dancing attendance for hours on end. This involves adjustment which is the first step toward the ultimate emancipation from this family group and toward the awakening of social consciousness with responsibility as the nucleus. Self-expression should be balanced against self-control. In the first place, self-expression implies the existence of something to be expressed; undisciplined expression of whims and caprices should not be encouraged. In the second place, self-discipline serves as a socializing agency. Mrs. Brown is entertaining a caller; her daughter, Dorothy, aged four, insists upon "playing" the piano during the entire time. Her behavior is faintly suggestive of the wife whose household thermometer is her "feelings," or of the artist who keeps his audience waiting an hour only to send word that he is "not in the mood," apparently unappreciative of the fact that the greatest artist is the individual with the most self-control.

Stories, poems and songs, properly chosen and presented, afford motivation for the selection of certain stimuli and the rejection of others, thus laying the foundation for attention and concentration. Our modern life seems particularly conducive to "flitting about." Children are frequently so hurried from one activity to another that seldom do they experience the satisfaction which results from the completion of a difficult task requiring sustained effort, thus barring

them from the vigorous pursuit of healthy interests and from optimal use of the great intellectual tools of the race.

The third circle takes the child more definitely beyond the home. He meets those reared with different standards and tastes. Adjustment becomes more reciprocal in nature, and thus more difficult. Six year old Bill finds Bob, who lives three doors north, not as likely to adjust to him as his own family has been; if Bill has been so unfortunate as not to have learned previously something about the age-old procedure of "give and take," the conflict has been increased many fold; in fact, Bill may creep back into his family group and remain in the "warm bath of possessive affection," thereby narrowing the circle of his contacts, marring the symmetry of his growth pattern, and moving away from, rather than toward, his social and biological goals.

The story's distinctive contribution in this period is the stimulation of the imagination. All who tread this mundane sphere know that a ride in a pumpkin coach occasionally is an absolute necessity for poise in the individual and for satisfying human relationships. What is all this we are hearing about "facing our facts?" Surely, face them; only the coward turns his back and thus darkens the "smoke screen of self-deception." Imagination will assist the individual to evaluate the realities and to transcend those of disintegrative influence which he is powerless to change.

If we would have a warless world why not try building a sense of fair play and tolerance into the behavior pattern of these early years? Only as tolerance is learned concretely can it be applied abstractly; no individual whose relationships are in the main immature is likely to be poised in his thinking regarding world concepts. Then, too, learning is a doing process; long years ago Plato and Socrates thought that goodness should be learned rather than taught. We might as well admit that preachment has not been flatteringly successful. In the formula of the learning situation, the story furnishes the impulse; the stronger the impulse the more likely will be the hurdling of the barrier with subsequent action through the relief of tension.

Furthermore, the world is at the door-step. Patriotism may be desirable or undesirable depending on whether or not justifiable pride and loyalty stop short of bigotry and self-sufficiency. Perhaps

the greatest challenge which the story faces today is the need for world-citizenship. Are the story-tellers separating the golden grain from the chaff, or are they muddling through the mass of material? Are they critical of ethical fallacies? Are they contacting the fundamental drives of all humanity through the use of imaginative material, as well as giving clear pictures of physical existence through the factual? If so, the story is assisting in orienting on a higher plane all that has been learned by way of adjustment in family and neighborhood.

Even a cursory glance at the fourth circle will reveal a very perceptible widening as compared with the first. The gang age with revolvers, Indians, and "tough guys"! Dominant personal interests outside the home become all-consuming in their demand. Perhaps it should be said in passing, that abject obedience to the "gang" to the exclusion of other authorities is indicative of a sense of insecurity; either the home has failed to give the child positive standards, or his social curiosity has not been sufficiently aroused.

A mother came into a certain clinic recently, perplexed and discouraged. She said, "What am I going to do about my son? He is nine and just recently he seems to be growing away from me; he is home only long enough to eat and sleep; he does not want to confide in me as he used to do." After the consulting psychologist had asked a few questions regarding his standing in school and his associates, she said, "If your son were anything other than he is, *then* you would have reason to worry. So far as I can determine he seems perfectly normal. This is his first decisive step toward emancipation. Do not be jealous. Any real love in life broadens and deepens every other real love."

At the "gang" level the stage is all set for the development of whatever potentialities the child has for leadership. Equals are associated with each other; the principal concern is activity. The child is drawn as by a magnet to stories centered about the "doers" of the world. He learns the difference between leadership and guidance on the one hand, and bossiness and dominance on the other. He senses the superiority of the "co-operative companion" concept and can gain through the medium of the story some idea as to the techniques of leadership.

Children of this age have outgrown "spoon victuals." They ad-

mire courage—*physical* courage. The story-teller's first concern is that the courage displayed shall serve a worthy end, whose importance is commensurate with the amount of courage required. In the second place, there should be a gradually developing appreciation of mental and moral fortitude. Savonarola is colorless to the ten year old but a blaze of inspiration to the adolescent. *To follow the basic drives is natural; to transcend and modify them in accordance with social and biological well-being-ness is the aim of every intelligent individual.*

Adolescence is too frequently treated as though it were a disease to be endured and survived if possible. A mother once brought her fourteen year old daughter to see a physician. The learned doctor asked questions relative to her physical sensations and mental state. To all of them the answer was a giggle, a glance out the window, or the deft wielding of a lip-stick. Finally, in disgust he said to the mother, "Madam, I think your daughter has a bad case of adolescence," to which she replied, "Oh, no sir! She had that and mumps at the same time years ago." Seriously, however—the mother spoke more eruditely than she knew or we are wont to realize. Adolescence does begin at birth.

The fifth circle, early adolescence, is a period of "crushes." There is intense emotional attachment outside the family. Loyalty shifts from the crowd to an individual of the same sex. This is significant for three reasons:—first, opportunity is afforded to learn adjustment to *one* person—this is so necessary for family solidarity; second, a home requires intense loyalty; third, the capacity and inclination to enjoy and appreciate members of the individual's own sex militate against undue interest in the opposite sex outside the marital bond, and, in addition, are conducive to business and social success.

The stories of this period center about the inspirational souls of history and literature; crafts and arts have an apperceptive appeal; the individual is learning to be interesting to himself.

> When the high heart we magnify
> And the sure vision celebrate
> And worship greatness passing by,
> Ourselves are great.

Later adolescence marks the last step in the evolution toward adulthood. Attention has shifted to the opposite sex; "affairs" are

inclined to be rather violent and short-lived, reflecting a decided lack of a sense of responsibility. The adolescent is seldom articulate regarding himself.

What are legitimate goals for this level? Williams would say, first, independence from family, and, second, the establishment of heterosexuality.[2] There will probably be no violent break in the attainment of the first of these, if the process has been gradual from birth. Sex is a part of life and as such the individual's attitudes toward it are part and parcel of his attitudes toward life in general; it is well to remember, too, that love must be idealistic and artistic; romantic youth is susceptible to its beauty and its power. Vincent would add, as a third goal, the choice of a vocation.[3] The adolescent is eager to succeed; he "sees visions and dreams dreams"; techniques for assisting him to avoid choices which will lead to the "treadmill of blind striving" are all too few and inadequate; fortunate is he who finds work a means of creative activity. And fourth, Van Waters suggests, a philosophy which will insure "a steadfast faith in the integrity of human life."[4] Youth has ever been determined to leave comfort and complacency for high adventure, the heights depending upon what he considers worthy; he needs to respond to and evaluate "the unpredictable media" of life; he needs a center of orientation beyond himself, for, as Ibsen says, "Without a fixed point outside myself, I can not exist"; and if he would insure against disaster in the event of a crisis his interests must include humanity.

The story can contribute toward the attainment of all of these goals by enriching experience, thus fostering a sense of security, and it can point the way toward a dynamic idealism which will motivate behavior.

An enriched curriculum for the adolescent will reap an abundant harvest, because that individual is best fortified against mental disaster who has the most avenues of self-expression; furthermore, the adolescent needs these activities as a sublimation of the sex urge.

In working through this pattern a *forward* look is desirable. In addition to satisfying the needs of any particular period, the story

[2] Frankwood Williams, *Adolescence* (1930), 102-20.

[3] E. Lee Vincent, Lecture, Merrill-Palmer School, Detroit, (1932).

[4] Miriam Van Waters, *Parents on Probation* (1927), 27.

should anticipate the succeeding one. True, there may be "cut-offs" or perversions at any level. Who has not known the bragging egotist, the "me and my wife, my son John and his wife" type of family, the unfortunate who must have "the crowd" about him every waking moment, the frustration of those homosexually inclined, and the fickleness of the flirt? The farther down the scale the cut-off the more tragic the result. No doubt the story has certain corrective and therapeutic powers, but its greatest contribution is preventive and constructive in nature, and its deepest concern is the optimal functioning of the organism.

Physical maturity does not limit emotional and mental maturity. The human organism has the capacity to change progressively with age. Happiness depends on alertness of mind and upon warmth and depth of feeling. The detached attitude which prevents us from taking ourselves too seriously and makes possible the impersonal evaluation of factual and spiritual realities is essential for poised living. Progressive change is the result of orientation in human experiences and relationships and of sustained intellectual and aesthetic interests.

The behavior pattern of adulthood is determined by what has been woven into it since its conception. Ideally there is a balance between self-control and self-expression, courage and discretion, unselfishness and self-respect, tolerance and standards, habits and adaptability.

The mature adult possesses the idealism and the daring to build a home on the foundation of love, not as a "love nest" of "static perfection" but as a laboratory of human experience; the quality of the love will determine the strength and beauty of the foundation and of the ultimate structure. This will necessitate clearing away the debris in their "emotional junk heaps" and will mean a perpetual re-evaluation of situations as they exist with mutual understanding and love.

There are many immature influences in our environment, for instance, the obvious haste, the confusion of values and the violent and conflicting demands. Any influence which will make for more unity and security is constructive. One such is the story. It can assist the adult to maintain and increase life's contacts with eager-

ness and discernment. Alfred Noyes' indictment may be true of some adults but not of all:—

O, grown-ups can not understand,
And grown-ups never will,
How short's the way to fairy-land
Across the purple hill;
They smile; their smile is very bland,
Their eyes are wide and chill;
And yet—at just a child's demand—
The world's an Eden still.

In conclusion, the tragedy of the last three hundred years has been the breaking down of the unity of life; today the trend is toward the re-uniting of life—so says Doctor Overstreet.[5] Ten years ago a leading economist declared, "Economics has nothing to do with ethics"; today economics is becoming a social philosophy. The process of growth comes to fruition according to a pattern. Regardless of the educational trend in vogue—be it "progressive," "scientific" or "mental hygiene"—the story-teller can serve constructive ends, for, as Will Durant says, "Education means that we have learned to add courtesy to culture, wisdom to knowledge, and forgiveness to understanding."

WHITHER RESEARCH?

WILLIAM NORWOOD BRIGANCE
Wabash College

THIRTY-EIGHT years ago Woodrow Wilson, then a professor at Princeton, launched a criticism against the type of research being done in English and foreign literature. Said he:

> [You] count the words they use . . . note the changes of phrase they make . . . put their rhythm into a scale of feet, run their allusions—particularly their female allusions—to cover.
>
> Or, if . . . you find the big authors difficult or dull, you may drag to light all the minor writers of their time, who are easy to understand. By setting an example in such methods you render great services in certain directions. You make the higher degrees of our universities available for the large number of respectable men who can count, and measure, and search diligently. . . . You

[5] Harry A. Overstreet, Lecture, Detroit (1932).

divert attention from thought, which is not always easy to get at, and fix attention upon language, as upon a curious mechanism. . . . You encourage the examination of forms, grammatical and metrical, which can be quite accurately determined and quite exhaustively catalogued. . . .

You thus broaden the area of science.

But Wilson objects to this misapplication of the techniques of science. In his judgment

Science is the study of the forces of the world of matter, the adjustments, the apparatus, of the universe; and the scientific study of literature has likewise become a study of apparatus,—of the forms in which men utter thought . . . rather than of thought itself . . .

[Such scholars] do not reflect . . . they label . . . . Their minds are not stages, but museums; nothing is done there, but very curious and valuable collections are kept there. . . .

There is no science of literature. Literature in its essence is mere spirit, and you must experience rather than analyze it too formally.[1]

But so far as I know Wilson's voice reverberated unheard or unheeded. A New Day was upon us. Science was its Prophet. And the Prophet's voice drowned the feeble accents of dissenters. Our brethren in English continued to vivisect literature with that fierce zeal found in true defenders of the faith.

Perhaps this sort of research had its value. Perhaps it was a necessary transition in the evolution of research. Significant, however, is the fact that after a generation it is held in lower estate than formerly, if indeed it is not losing caste altogether. Norman Foerster, Director of the School of Letters in the University of Iowa, voices the seemingly general sentiment of his kind:

More and more our defects stand forth nakedly. They are becoming the wonderment *even of the natural scientists who, instead of being flattered by our attempt to scientize letters, are concerned lest we lose contact with those distinctive qualities of literature which give it a place in life and in education,* those scientific qualities which, it seems, many scientists prize more than we do ourselves.

Let us note their implied warning, namely that if we offer nothing more than a scientific discipline, we shall betray the cause of letters, since the scientifically minded will gravitate to other fields better suited to scientific discipline and those not scientifically minded will be repelled. . . .

If the cause of letters is not to be discredited. . . . or not to perish [it must]

[1] "Mere Literature," pp. 1-26, found in Vol. III of *Selected Literary and Political Papers and Addresses of Woodrow Wilson.*

offer something which science cannot offer . . . show that letters are strong where science is weak just as science is strong where letters are weak. [2]

I have summarized this aspect of the trend and criticism of research in our allied field of English because it is a forerunner of our trend in rhetoric and oratory. It was natural, indeed inevitable, that we should follow the same general route. We have done so with almost painstaking exactness, how painstaking may be suggested by the following typical titles of research that was being done a few years ago and to a lesser extent is still being done today:

"A Study of Webster's Rhetorical Method in the White Murder Case."

"The Webster-Hayne Debate, A Critical Study in Argument."

"The Persuasive Technique of Woodrow Wilson."

"An Objective Study of the Speeches of Wendell Phillips."

A typical mode of treatment of such subjects is to classify and count the sentences—to find, for example, whether the speaker used 76.2% declarative sentences or 81.7%; to measure the sentence length—so that one may learn whether this speaker averaged 22.319 words to the sentence, or 26.881 words; to count the syllables of each word used, in order to be sure whether 67.66% of the words were of one syllable or whether it was 71.17%.

Now it is easy to wax sarcastic against comptometer research of this sort. It has been done before. Stirring phrases come to the mind. Invectives and arguments by *reductio ad absurdam* beg to be thrown into print. The unholy joy of combat tempts one to sound the trumpet and go forth unto contest and victory.

But I happen to live in a glass house. I dare not hurl even invectives. For in my day I too have done comptometer research. My case is even less pardonable than most others. They, as a rule, did it in graduate colleges and under compulsion. They were rewarded thereby with high sounding graduate degrees having "all the Rights, Privileges, Honors, and Marks of Distinction thereto pertaining." I was under no such necessity. Mine was done in no graduate school. I did it, well, partly because I wanted to do *something*, partly because word-counting was about as simple a thing as I could do, and

[2] *Trends in Graduate Work* (University of Iowa Studies, No. 33, Jan. 1, 1931, commemorating the 30th anniversary of the founding of the University of Iowa Graduate College), pp. 113-4. Italics mine.

partly perhaps because it was fashionable in my society. I did it blissfully, having never read Wilson, Foerster, and the host of others. Secretly I am glad to have been thus unread. I enjoy comptometer punching, or even working a lowly adding-machine. Besides while doing these things I learned a little, if only a little, about the merits and demerits of the Honorable William Jennings Bryan. And successive editors of the QUARTERLY JOURNAL to this day still invite me to write reviews of all the biographies, memoirs, and speech text-books put forth by and about the Bryan family.

Coming to the point, it seems to me that this type of research represents a *transitional stage* through which research in English literature and in rhetoric must pass. English literature seems definitely to have passed through it and gone to higher levels. They were nearly forty years in the wilderness. Admitting that we too must go through it, I do not think it should take us forty years. Nineteen years ago Professor James A. Winans was urging teachers of speech to take up research. Believe it or not, there was no institution of learning then offering graduate work in speech in the sense that we know it today. Said Professor Winans, "Probably we shall do foolish things at first, as others have. We should begin humbly and grow."[3] Looking backward fourteen years later, he told of being called on the carpet in those early days to explain what he meant by having a graduate student in public speaking. "We don't know exactly where we are going," he said to the committee on graduate work, "but we are on our way. We know there is much that needs doing and we hope to find out how to do it. I suppose some of you were in the same situation not long ago." And that hardboiled committee composed of historians, philosophers, economists, and scientists voted heartily and unanimously to grant his request for giving an advanced degree.[4]

I think Professor Winans' prophecy has been fulfilled. We have had to feel our way, we have made mistakes, but we are growing. After nineteen years I see signs of our passing through the wilderness that it took scholars in English literature forty years to cross. I am writing this article in an attempt to hasten the coming out and

[3] "The Need for Research," *Quarterly Journal of Public Speaking*, I (1915), 22.

[4] "Teaching and Doing," *Quarterly Journal of Speech*, XV (1929), 562.

to suggest one of several possible directions which research should next take.

Before discussing the method itself, let us examine the several factors leading up to it.

To begin with, I think we ought to recognize that counting words and predicating sentences—in short, the statistical method—is not a study of *literature*. It is rather a study, I was about to say a vivisection, of *style*, and too often of its microscopic features at that. Admitting that it has served a useful turn, and honoring the pioneers who undertook it, I venture to repeat the prophecy that it is a transitional method which we shall outgrow as our neighbors in English literature are now doing. Or admitting even that we do not outgrow it entirely, we shall at least restrict it to those infrequent cases where its technique has a valid application. (I am thinking at the moment of Gladys Borchers' excellent comparative study on written and spoken style.)

Further, I think we ought to recognize that there is a great body of rhetorical or oratorical literature almost untouched by scholars in our field. Of it, I think we might safely say that this literature can do without our scholarship, but that our scholarship cannot do without that literature. Sooner or later we shall be called to the bar to answer for our neglect.

Next, I think we shall agree that oratorical literature is a special form, quite distinct from poetry, essays, drama, and other forms of prose literature with which it is often confused by biographers and literary critics. The tools of rhetoric may indeed be the same as those of literature, but the atmosphere and purpose are different. The literary artist writes with his eye on his subject. "His form and style are organic with his subject," says Hudson.[5] He is concerned with permanence and beauty. But the statesman who must dominate a crisis, or the advocate who must mold the mind of a court or jury, has no time to polish plaudits for posterity. He is concerned with deadly and immediate effect. He must seize the hour, strike the iron at white heat, adapt himself to the mind, mood, and temperature of the audience and the occasion. It is impossible ever

[5] H. H. Hudson, "The Field of Rhetoric," *Quarterly Journal of Speech*, IX (1923), 177.

to read the speech apart from the hopes, fears, prejudices, and passions that beset the hearers at its moment of delivery. To apply the literary tests of permanence and beauty to rhetorical literature borders on the fantastic, if not the grotesque.

Nevertheless, I think we should recognize that critics of prose literature and biographers have failed, almost without exception, to understand this distinctive purpose and scope of rhetorical literature. England has produced but four or five well known rhetorical critics who have not so failed—notably Lecky, Trevelyan, Bryce, and Morley. America, since Chauncy A. Goodrich wrote in 1852, has produced none, to my knowledge. Claude Fuess, in his biography of Daniel Webster, fails to appreciate the drive of Webster's ideas on the social forces of the hour. He also omits the important, if not essential, facts of Webster's mode of speech preparation and ignores comparisons between Webster's actual speeches and the revised literary manuscripts which pass today as Webster's speeches. Beveridge's life of Lincoln provides the historical setting, but stops there. The historians who wrote the literary criticisms on American orators for the *Cambridge History of American Literature*—McLaughlin, Lodge, and Stephenson—were handicapped by inexpertness in the task. Rhetorical style was to them too much a matter of purple patches, of music and color in words, or of paragraph development. They not only failed to see its broader aspects, but failed even to use their historical knowledge in showing the speaker's drive of ideas on the social forces of the age. The result is that these essays on American orators are feeble in comparison with those on other literary figures and produce the seeming effect that American oratorical literature was unworthy even of the scant attention paid it by the editors.

These facts suggest one direction, at least, in which our scholarship ought to move next, namely to undertake a *combined historical* and *critical* study of orators and oratorical literature, and to produce thereby a body of oratorical studies and criticisms worthy of the orators and oratory which induced it.

Of course I am proposing nothing new. I find in the records that Florence G. Weaver, working under Woolbert, had completed in 1923 "a critical study of the Life and Speeches of John Randolph in order to determine the extent of his influence, as an orator, upon

the political history of the time."[6] Even before that, Herbert A. Wichelns was working on a study of literary criticism, published in 1925, in which he set forth the shortcomings of most efforts at a literary criticism of oratory, and in turn developed the form which he considered the most effective. This form, said he, should regard speeches as a special literary form which "deal with the orator's work as limited by the conditions of the platform and the occasion, and . . . *summon history to the aid of criticism.*"[7] In 1931, H. L. Ewbank analyzed the techniques for the study of speech style. One of them, which commands our attention here, was the Case Method, that of bringing together a description of the audience, occasion, and the response produced by the speech on the audience. It offers, said Ewbank, "the best available procedure for studying actual speeches on actual occasions."[8] Ewbank, of course, was contemplating here the study of style rather than literature, but even so he took one step toward combining the historical with the literary technique.

I emphasize the need of combining these techniques for two reasons. First, they are inseparably interwoven in speech making. The speaker is using the tools of rhetoric indeed, but using them to meet a crisis, to fuse public opinion, on issues not only historical in origin, but rooted in immediate historical settings. One cannot study the literature without studying the historical foundations on which it rests. Second, most of the combined historical and rhetorical studies published to date by our members have not been of the magnitude and scholarship which our standards ought to demand. I say this without any undue spirit of criticism because I am well aware that most such studies were undertaken as a minor project by graduate students who were compelled to take up an objective study in word counting for their major project. But the result has been to prevent us from producing literary criticisms of high merit. Our techniques on the rhetorical side have been well developed, but fail rather generally on the historical side. Commonly we are content

[6] *Quarterly Journal of Speech*, IX (1923), 240.

[7] "The Literary Criticism of Oratory" *Studies in Rhetoric and Public Speaking in Honor of James Albert Winans* (1925), 199. Italics mine.

[8] "Approaches to the Study of Speech Style," *Quarterly Journal of Speech*, XVII, November 1931, 462.

to edit what other biographers and essayists have said. But this is mere rewriting. We must if we expect recognition of our scholarship, go to the records themselves. We must examine first-hand the manuscripts, letters, documents, and read again the newspapers, periodicals, and memoirs of that period. In short, we must bring that past before our eyes as though it were the living present.

But what should such a combined historical and critical technique include? Without being arbitrary, I suggest that the following factors should be included:

(1) A study of the historical causes behind the issues discussed, not merely the immediate surface causes but the far-reaching, half hidden, often subconscious and inarticulate causes that flow as mighty hidden rivers and shape the channels of human conduct. This will involve a historical as well as a psychological study of the state of mind when the speaker's issues were discussed. It will reveal to what extent the speaker was creating and dominating a crisis, was remolding the thought of his listeners, and to what extent he was merely rephrasing the conclusions already reached by them. As Woodrow Wilson put the case, "I know of no way of learning this but by reading the stories they have told of themselves, the songs they have sung, the heroic adventures they have applauded. I must know what, if anything, they revered; I must hear their sneers and gibes; must learn in what accents they spoke love within the family circle; with what grace they obeyed their superiors in station; how they conceived it politic to live, and wise to die; how they esteemed property, and what they deemed privilege; when they kept holiday, and why; when they were prone to resist oppression, and wherefore,—I must see these things with their eyes, before I can comprehend . . . "[9]

(2) It will involve that well known study of the immediate speaking situation—of the audience, its age, education, sophistication, and mood; of the occasion, its nature and purpose; of the speaker, his reputation and objectives, immediate and remote.

(3) It will involve a critical study of the speaker's style. First, the choice of topics and the nature of proofs, for we must know his judgment on the issues he discusses. Next, we must know the

[9] Woodrow Wilson, *op. cit.*, p. 11.

speaker's judgment of his hearers, of his drive of ideas, of how he matched logic, arguments, and pathetic proofs into the passions, fears, wants, and interests of those who listened. Finally, we must have an eye for the lesser strokes, for the speaker's mode of arrangement and mode of expression, for his invective and phrase-making, music and color, humor and pathos, movement and climax. We ought to know of course when we make such a study whether we are privileged to have before us the speaker's exact words or whether we are limited to a post-mortem revision.[10]

(4) It will involve a study of the speaker's habits of preparation, his voice, his manner of delivery, and especially of his personality, mental habits, attainments and shortcomings.

(5) Finally, it will involve a study of the speaker's effect on the audience, on hearers friendly, neutral, and critical; on the immediate effect and the ultimate effect. This is no mean assignment. It demands the combing of records—in the press, private letters and documents, diaries and autobiographies. It may, on speeches delivered in periods of crisis, demand the following of the speaker's original ideas through the tangled skein of the years which follow.

To the advantages of such studies that are already apparent, I would suggest two more. In the first place, it would produce a body of oratorical criticism and understanding that we do not have today. Let me illustrate, albeit briefly. Such a method applied to the Lincoln-Douglas debates would throw it in an entirely new light. Slavery would be shown to have been a catchword for a host of other submerged but potent forces operating in the public mind—free-labor competition versus slave-labor, agragrian versus industrial interests, the foreign immigrant versus the native-born American, the titanic though unspoken appeal behind the Kansas-Nebraska affair of the Illinois desire for the terminal of the coming transcontinental railway, the American Dream of the average citizen for his inalienable right to life, liberty, and the pursuit of happiness. Viewed in these lights the debate takes on a new aspect. Had such a treatment ever been made of these debates I think that no member of our Association could have spoken, as did one past president of our Association, of the "shifty and bombastic Douglas."

[10] Wichelns, *op. cit.*, 212-3, has given an excellent analysis of these factors, from which I have drawn to some extent.

A second advantage of such a method is that it relieves us from the present attempt to overscientize our studies in rhetoric and oratory. I prize the rewards of science as highly as any. I am proud of the uses we are making of it in phonetics, speech pathology, and other scientific fields. Precisely for that reason I hate to see it burlesqued by applying it to fields where it has no place. I think such a misapplication has done in our field what Norman Foerster said it had done in English, namely, betrayed the cause of letters, caused the scientifically-minded to gravitate to other fields better suited to scientific discipline and repelled those not scientifically minded. I am looking with hope to the future when we may avoid this error and lift our scholarship to levels still higher.

WHY CONVENTIONS?

LEE EMERSON BASSETT
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THE NATIONAL ASSOCIATION OF TEACHERS OF SPEECH has held seventeen annual conventions in eighteen years. It speaks well for the spirit and vitality of the Association that financial difficulties and depressions, even the world depression we are trying to tax and NRA ourselves out of, could not interrupt our meetings. It took a world war to do that. Our conventions mean too much to us as individuals, too much to the profession and the cause we represent, to be postponed or abandoned, even under most trying conditions. The life of our Association and the professional well-being of every one of us centers in them and depends more or less on them. The first convention, held in 1915, marked the beginning of our Association. The last convention to be held, whenever that may be, will mark, I venture to predict, the beginning of the end, if not the end, of the Association. In saying this I make no pretense to occult powers or the gift of second sight but merely to some measure of judgment in evaluating the importance of conventions to organizations such as ours.

Had there been no convention it is safe to say that there would have been no NATIONAL ASSOCIATION OF TEACHERS OF SPEECH.

It is practically impossible to organize and hold together in working units people of like interests without bringing them or their representatives together for conferences, assemblies or conventions. Correspondence and circularization are cold, impersonal and lacking in vitality. Firm bonds of fellowship in enterprises like ours can be established and preserved only as opportunity is given for people of mutual interests to meet face to face, to know each other, to exchange ideas, formulate plans and determine objectives under the quickening influence of spoken words and personal contacts. As our conventions have grown in interest and attendance our Association has grown in strength and numbers.

Without conventions we would hardly have had a QUARTERLY JOURNAL OF SPEECH, a journal initiated and sustained by the Association and, in its early and lean years, kept going by generous contributions of members. It represents the best traditions of our subject and all phases and fields of speech activities from the elementary school to the university. It has raised our sights and given us a vision of greater range. Without the Journal we would be deprived of the chief means of knowing what others are doing and very likely we would have little desire to know. Before the Association or the Journal were thought of, each of us, working in his own charmed circle, was pretty well satisfied with his particular method, or "system," and was prone "to look with suspicion amounting to scorn" on the work of the other fellow. Would it not be a chastening experience for those who scorn the Association and all its works to withdraw for a season of soul searching and smiting the chest in humility of spirit? Had the Journal and the Association done nothing more, they would have justified their existence by opening our minds, making us more tolerant and easing those of us of more advanced years down to old age with the realization that all wisdom would not die with us. As an educational journal of recognized standing it has made clear the distinctive contribution that speech training can make to education and has helped to open the way for it. It has put speech training on the educational map and in the curriculum.

Without conventions it is not likely that plans would have been worked out for the publication of valuable research studies and monographs, which have been available to members. Nor would

we have had the results of investigations made by committees or the helpful and substantial volume on The Teaching of Public Speaking in Secondary Schools, which represents the work of a committee working under the auspices of the National Association.

All these projects and undertakings have grown out of conventions where members could sit down and talk things over, make plans and actually start something.

It would be interesting, and no doubt surprising to some of us, if we could know how much we owe, directly and indirectly, to the Association for the positions we have, for the establishment and growth of departments of speech and for the place that speech training holds in the estimation of educators, administrators and the public in general. There is still much to be desired, much to do. There always will be. But in noting our progress and the growing recognition of the educational value of speech training we must acknowledge the influence of co-operative thinking and labor made possible through our conventions.

Through our conventions an organization has been built up which represents the highest interest and ideals of our profession. This organization helps us to co-ordinate and unify our efforts, keeps us informed, through publications and the work of committees, about the immediate demands, growing needs and the possibilities and actual accomplishments in public schools, colleges and universities and in other educational agencies, makes it possible for us to know what others are thinking and doing and stimulates us to more constructive thinking and action. The NATIONAL ASSOCIATION OF TEACHERS OF SPEECH commands the confidence and respect of educators throughout the country. We have undertaken much and have achieved much. We have gained confidence and strength. We must beware now of the danger of haste and superficiality. We can hold our place and live up to our possibilities only by sane thinking, cautious and conservative action and sound scholarship. And scholarship needs strong emphasis with a positive downward inflection!

Our conventions mean more, then, than a three-days program of addresses and papers and discussions and conferences. Yet we are prone to think of them as just that. To many the program is the whole thing. If it does not come up to expectations, and every member has a right to expect much, the convention is a failure.

"I've heard the same old stuff on the same old topics year after year!" This is but the milder portion of a remark made by a member after one of the more recent conventions. Now it must be admitted that we do discuss "the same old topics" and much that we say and hear is "old stuff." But what of it? We, being many, are not yet of one mind about what seem to some to be very essential matters, such, for example, as "subject matter first and form afterward," "oral interpretation for the sake of the student rather than the literature," "type casting in dramatics" and "the truth or decision motivation in debate." So long as difference of opinion exists on these and other live problems, we shall continue to hear "old stuff" and occasionally, perchance, fresh stuff. What we should fear is not "old stuff" but mental inertia. "Old stuff," if true and to the point, may be timely and potent year after year. Our reaction to the "old stuff" is the important thing. Yet in working over our old and familiar problems we do strike out new ideas now and then, and the search and strife are not in vain.

Then, too, in the very nature of things we must discuss "old topics." In looking through convention programs of the past I find that each has covered about the same ground in one way and another. Attention has been centered on debating, dramatics, oral interpretation, rhetoric and public speaking, voice and diction, courses in universities, courses in teachers' colleges, courses in secondary and elementary schools. But in milling the problems involved in these we have not gone around in a dumb listless circle. A study of our programs and of papers and reports presented gives reassuring evidence of a wider swing outward from year to year with a broader view and more definite conclusions. In recent years research studies have carried us into the fields of physics and psychology, history and sociology, English and language and law. As the range of our vision has broadened we have extended our activities and have made sincere effort to adapt our work to changing conditions, to new ideas in education and to new opportunities and needs. Our programs give evidence of a growing realization of the fact that speech, an acquired thing, is a vital factor in all the relationships of men. Little can be achieved without it. The tower that was designed to reach heaven had to be abandoned when the tongues of the builders were confused. And all that we learn has some bearing in some way on

our classroom work and fits us for more efficient living and teaching. These "old topics" are rich ground and bear abundantly when we are equipped with knowledge and thought and experience to deal with them.

So, with all our extended efforts and activities and research we come back in our conventions to the same old topics of reading and speaking, debating and dramatics, voice and diction. It cannot be otherwise, for these are the legitimate and inexhaustible fields of our interests and labors, inexhaustible as the problems of the minds and hearts of the youths who come to us for help from term to term and year to year. In these forms of speech training we seek results, not in knowledge of subjects merely, but in discipline and skills and social adjustments and in culture of mind and spirit and self discovery and development of personality.

I sometimes wonder if we as teachers of speech do not need more than teachers in any other academic field the help and stimulus and stabilizing, yes, and restraining, influence of meeting each other in conferences and conventions and in quiet discussions and occasional friendly scraps. For in a comparatively brief period the scope of our work has been greatly extended and we are not too sure of our ground or our way. So far as methods and subject matter are concerned, much is yet tentative and experimental and problematical. Then, too, our work is taxing to body, mind and spirit. We cannot rest wholly on the assurance of our knowledge of our subject, deliver prepared lectures to note-taking classes and depart in peace, leaving results to final written examinations. We must be ever on the alert, listening, analyzing, making decisions and passing judgments on the instant. Our resources of strength, knowledge, patience, tact, judgment sometimes run low. We need the freshening of mind and the assurance and stimulus to be derived from contact with congenial fellow-workers who know what speech training means and have the point of view.

The question has been raised, directly and by implication, whether under existing conditions, a convention should be held this year. If there was ever a time when we needed to get together it is now. We must keep up courage and faith and hope and working capacity. We can help each other. The convention offers opportunity for the renewing of our minds and the reviving and strengthening of our zeal and enthusiasms.

The convention announcement which will be sent out shortly, offers something of interest and value to every teacher of speech, whatever his special field may be. There we shall have an opportunity to meet friends and fellow-workers and enjoy social hours together. The Society for the Study of Disorders of Speech will hold its convention in conjunction with the convention of the NATIONAL ASSOCIATION OF TEACHERS OF SPEECH at the Pennsylvania Hotel, New York City. Reasonable rates are offered and ample accommodations are assured for both conventions. The dates for the National Convention, December twenty-seven, twenty-eight and twenty-nine, have been fixed so that those who do not come from great distances can enjoy Christmas day at home and not miss the first day of the convention.

A cordial invitation is extended to all. Come if you possibly can. If on first thought you feel that you cannot make the sacrifice in time and money, won't you give the Association and yourself the benefit of another think? May I suggest that it would be a generous and timely act, in keeping with the Christmas season, if members of State and Regional Associations would join in paying the expenses of representatives to the convention? Let us make the Convention of 1933 one of the best and happiest in the history of the Association.

THE FORUM

COHEN'S *LAW AND THE SOCIAL ORDER*

Editor of the QUARTERLY JOURNAL OF SPEECH:

Again "ore for the mining" (*cf.* this JOURNAL, Vol. XVIII, No. 3, pp. 462-3), again a book not directly within the speech field yet dealing with problems belonging to it, illuminating them. Some two years ago Morris Cohen's valuable *Reason and Nature* came from the press; in recent weeks his *Law and the Social Order* has appeared. The book is a collection of essays by no means all of which are professionally relevant for the student of speech. The important fact is that some—as "The Place of Logic in the Law," "Law and Scientific Method" and, from a special angle, "Rule versus Discretion"—are relevant and well worth consideration.

Interestingly there emerges from an even casual reading a realization of the parallelism between the conceptions of logic that have dominated the legal profession and the field of speech—the limitation of its scope, the narrowing of it to the syllogism alone, the strange tenacity of the tendency to refute its right to *sole* place and consider the matter ended there. Varying fields not infrequently are caught up in the same errors, and the walls dividing are so high that in the main no one knows, or profits by the experience of, the other. Professor Cohen's work makes clear in relation to law misconceptions that have stood in the way of progress in speech as well.

But the essays are not recommended merely or mainly for the interest of noting an analogy in errors; rather they are valuable for the constructive analysis that turns its light upon those errors and the way of rectifying them. There is parallelism, too, in the suggested changes in conception. If anything in the following paragraph is new to the readers of the Journal, it is likely to be merely the names of the individuals involved:

> The various instances of the abuse of logic adduced by writers like Jhering, Korkunov, Demogue, and Pound are all cases of an overhasty application of logic to a complex material and do not, of course, show the break-down of logic

itself. Nevertheless, it is fair to add that a great many of the difficulties are due to *the inadequacies of the popular accounts of logic*. The Aristotelian logic, with its subject-predicate doctrine, is primarily a logic of subsumption . . ., a system of fixed classes. *Modern logic can deal more adequately with a changing system.* . . . [p. 180. Italics mine.]

Speech is not unfamiliar with the claims of the modern logics; the value of going over to another field for them will not be, in the main, in novelty but in the understanding which arises from seeing problems at a different angle and set against a new background (concerning which pre-reading conclusions are not so firmly rooted), in the exceptional clarity and balance of the treatment given, in the authority attaching to the work of one of the leading philosophers of America today.

One of Professor Cohen's major contributions, as I see it, to law and, if the ore is mined, to speech lies in correcting the sharp oppositions that dichotomize, that give artificial neatness and the disjunctive quality of which dualisms are born. The book is marked by measure and a wise scepticism concerning sharp and mutually exclusive divisions which one sincerely wishes might be brought to bear on the "conviction-persuasion duality" of the speech field. Our whole work will be in a position to throw off a heavy impediment when someone can do for that dichotomy what Cohen has done for "Rule versus Discretion." The same measured judgment, born of a realization of difference and interrelationship, dictates the closing paragraph of "The Place of Logic in Law":

> A good deal of the wisdom of life is apt to appear foolishness to a narrow logic. We urge our horse down hill and yet put the brake on the wheel—clearly a contradictory process to a logic too proud to learn from experience. But a genuinely scientific logic would see in this humble illustration a symbol of that measured straining in opposite directions which is the essence of the homely wisdom that makes life livable (p. 183)

and, I should like to add, speech rational and persuasive.

Law and the Social Order can be read as a whole with the values which result from association with exceptionally clear thinking; it can be used for professional purposes selectively, with the assistance of an excellent index, as a reference work on specific problems of current significance to speech.

GLADYS MURPHY GRAHAM

SECONDING MR. SIMON

Editor of the QUARTERLY JOURNAL OF SPEECH:

The article, "We Go To Market," by Professor Simon, which appeared in the QUARTERLY JOURNAL for April, contains much food for thought. The suggestions contained therein are so nearly in line with my own thinking that I cannot refrain from expressing a hearty second to his proposals.

While I am in complete agreement with all of his recommendations, two of them at least have been in particular the subject of my meditations for some years. I refer to the re-naming of the Association, and to the more important matter of additional avenues of publication.

The National Association took a forward step a few years ago when it dropped from the title of the QUARTERLY JOURNAL the word "Education." The same reasons which were valid in arriving at that decision are now equally valid in considering the name of the Association as a whole. It would be convenient if a suitable adjective might be found, somewhat paralleling the terms "medical," "psychological," or "sociological." There seems to be none, however, which adequately covers the field, and which is devoid of unhappy connotations. The proposed name, "The National Speech Association," or perhaps "The American Speech Association," is probably the best that can be devised. The former involves less change than the latter. Furthermore, it is brief, and is more inclusive than the present name.

The question of additional publications demands attention. The present QUARTERLY JOURNAL is an excellent publication; it meets a real need among teachers and students of speech. Its only, or perhaps its chief, weakness is that it does not, it cannot, meet the needs of all the profession. It is impossible, in seven hundred pages a year, much of which is taken up with reviews, news items, editorials, to satisfy the diversified demands of the many interests of the whole field. Essentially, the present JOURNAL is on a college level, despite the fact that occasionally articles appear which are of especial interest to elementary and high schools on the one hand, or to graduate departments on the other. In the nature of the case, it must maintain, in general, a middle ground.

The editors of our official organ have done excellently in at-

tempting to mold the editorial policy to the growing diversity in the teaching of speech. The task, however, is impossible of achievement; there are simply not enough pages in the separate issues, nor in a whole volume, to cover adequately the whole field. The teaching of speech in the elementary and high schools is growing rapidly. Most of the states have organized state associations, made up, largely, of teachers in these lower schools. Interest and enthusiasm are high, and are mounting still higher. With the encouragement and inspiration which a national journal devoted to their problems and interests would give, the work now begun in these schools would assume tremendous significance, and the Association itself would gain enormously in increased prestige.

But what has the NATIONAL ASSOCIATION at present to offer these teachers, more than an occasional article in an occasional issue of a periodical which appears but four times a year? What is the present status of the Association as regards our leadership in this field? Is it not rather humiliating when we are invited to sit in on the conferences of English teachers and school superintendents, to discuss the teaching of our own subject? Should not the situation be exactly reversed?

To whom can these eager teachers of speech in the lower schools turn for authoritative information which will aid them in solving their problems? What influence is now brought to bear which will have the unifying, encouraging, inspirational effect which the QUARTERLY JOURNAL has had for nineteen years among the teachers in the higher school levels? Can the Association afford, for its own sake, to neglect this opportunity for vital service to a rapidly growing section of the profession?

What is needed is a national journal which every teacher in the grades and high school will consider indispensable to her teaching, and subscription to which school officials will deem a measure of their teachers' professional interest. And the National Speech Association should sponsor the publication of this journal.

At the graduate level the situation is no better. It is true, as Professor Weaver pointed out in his editorial valedictory (November 1932, pp. 646-647), that there has been "a definite improvement in the average quality of the manuscripts submitted for publication," if we are to judge by those actually printed. These articles, how-

ever, are in the main, of general interest, appealing to the teacher rather than to the scholar. (And this in full recognition of the principle that the teacher should be something of a scholar himself.)

In another editorial of the same issue quoted above, Professor Weaver complains that "distinguished outsiders . . . have not taken the trouble to inform themselves about developments within the field of speech." One is led to inquire, Where can they come upon such information? We insist that we are a scholarly group; what evidence have we to offer, *as a group,* in support of our claim? Every other similar organization has at least one periodical—and some of them have several: The American Psychological Association, for example —devoted to the publication of material which is accepted as authoritative, not only within their own associations, among their own membership, but among "distinguished outsiders" as well.

Where does one search for information on psychological matters? or on sociological, or on mathematical, or medical, or financial, or economical, or any others of the recognized fields of thought? Obviously, in the periodicals published by those groups. But where can we or anyone else go for reliable information on many phases of speech? Certainly not to any publications of the speech association, but to those of the psychologists, the physicists, the biologists, the neurologists, the physiologists, the literary critics, and so on. We owe these people a great debt, it is true; but so long as we keep piling up this debt, we shall never be in the independent position which we are so anxious to establish. It is perfectly obvious why these "distinguished outsiders" are uninformed as to the developments within the field of speech: we ourselves have neglected and are continuing to neglect to furnish that information. We cannot blame others for our defection.

That important developments are taking place none of us will be willing to deny. It is inconceivable that there should not be, within our organization, enough people doing work of high quality to fill the pages of a journal devoted to the publication of such work. It is difficult to believe that their articles would not receive recognition among scholars of other fields as well as of our own. If nineteen years of development have not advanced us to a position of authority in our own field, then we have no just claim to recognition; we should be satisfied to take a subordinate position among

the academic disciplines, and admit the argument of some educators, that we have no real discipline of our own.

The growth and continued success of our profession demands that we gain that which we do not at present have, namely, recognition as a scholarly group, whose publications have an acknowledged authority. There is entirely too much of our going to others for basic information, too much borrowing, and altogether too little of others coming to borrow from us, assuming that we have in fact anything to lend. But no one can reasonably be expected to come to us unless we put our wares on the market. There are thousands of people in the educational and scientific world who have never heard of Joseph.

I submit that we, the NATIONAL ASSOCIATION OF TEACHERS OF SPEECH, or, if you prefer, the National Speech Association, should be the source, the fountain-head of information on our own subject; and we should be in such a position that we could rise up in the dignity of our authority whenever that authority is challenged.

I can think of no more effective way of securing such a position than by the providing of outlets for the publication of scholarly articles written by our own people. Such an outlet would do at least two things, probably more: it would encourage further research, study and writing among our members. Publication in a journal devoted to papers of high quality would be an achievement worth gaining, a distinction to be striven for. In the second place, it would go far to remedy the situation described by Professor Weaver, already referred to. The indictment has been brought against us. It seems to me that a dual obligation exists: that those who bring the charge should at least try to prove it, but, what is far more important, that we ourselves should prove its falsity. If we accomplish the latter, the former becomes impossible. Until we have such avenues of publication, until we are ready to offer our own evidence, we must admit that the lack of such proof of our contention is the strongest argument these "distinguished outsiders" have in support of their charges against us. Without definite scholarly production, as a group, we are not in a position to demand that the world at large take our claim to scholarship seriously.

GILES WILKESON GRAY, *Louisiana State University*

"A SURVEY OF SPEECH CORRECTION" CORRECTED

To the Editor of the QUARTERLY JOURNAL OF SPEECH:

There is an error in the article by Mr. Voelker in the QUARTERLY JOURNAL, page 407 [June, 1933]. The major in speech correction at the State University of Iowa is in the Department of Speech.

E. C. MABIE, *University of Iowa*

[*Editor's Note:* Professor John H. Frizzell of The Pennsylvania State College also writes to point out that the program of speech correction at his institution was entirely ignored in the article "A Survey of Speech Correction in Colleges and Universities" in the June issue. This program includes four courses, three for teachers and one for defectives, and an all-year-around speech clinic.]

SUSTAINING MEMBERSHIP

The 1930 Chicago Convention amended the Constitution of the NATIONAL ASSOCIATION to provide for sustaining membership with dues of ten dollars per year instead of the regular two dollars and a half. In adopting this plan our organization followed the practice of many other academic societies. We are always hard pressed for funds to sustain the constantly growing program of the ASSOCIATION. At the present time the following are sustaining members:

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Elmhurst College
Elmhurst, Illinois

Mrs. Mabel Balensiefer
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Los Angeles Junior College
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Jamaica, New York

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The Forensic Council
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210 Highland Ave.
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Wilbur E. Gilman
127 Glen Avenue
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Violet Hassler
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Los Angeles, California

Lou Kennedy
Hotel St. George
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S. L. Kennedy
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Morse School of Expression
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University of Southern California
Los Angeles, California

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Grinnell College
Grinnell, Iowa

Madeleine M. Sevenans
Beverly Hills School District
Beverly Hills, California

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Jane Bliss Taylor
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University of Wisconsin
Madison, Wisconsin

J. Dale Welsch
Elkader Junior College
Elkader, Iowa

Arleigh B. Williamson
New York University
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Dorothy Yawger
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Grand Haven, Michigan

NEW BOOKS

Problems and Opinions. Edited by ALEXANDER M. DRUMMOND and RUSSELL H. WAGNER. New York: The Century Co., 1931; pp. 484; $2.50.

This collection is subtitled "A Book of Discussions of Persistent Questions for Classes in Speaking and Writing." The compilers state their purpose: "To provide the student with the background of those questions constantly before the public." Upon fourteen topics, such as "War or Peace" and "Art and Its Influence," authors as varied as Milton, Walt Whitman, Lenin, von Bernhardt, and Ring Lardner are represented.

Those familiar with *Persistent Questions*, 1924, upon which Professor Drummond collaborated with Everett Hunt, will find *Problems and Opinions* similar in purpose but somewhat different in method. Both books are dedicated to discussion in a democracy, and the topics are only slightly different, being limited in each collection to persuasion and not including exposition, narration, or description as forms; but whereas *Persistent Questions* has twenty-four rather lengthy articles and speeches, the more recent work has 141 major articles, many abridged. In addition, an analecta follows each division, the specimens ranging from a line to several paragraphs, and from such saws as Franklin's "There never was a good war or a bad peace" to such rarities as Henry Ford's "If Communism gets into a country it shows the country needs it." A set of suggested questions for discussion follows each section, and a carefully selected bibliography. The contrasting articles are selected to be generically rather than specifically opposed, so that the forensic element that often marked *Persistent Questions*, as in the Blackie-Jones debate, is here not pronounced.

The number and variety of selections make the book more valuable for arousing students than a collection of complete, more extensive articles and speeches. As a means of covering public questions and of sharpening interest in them I have found *Problems and*

Opinions the most suggestive book I have ever used. Because of the number of articles and passages even the dullest collegian should find something to interest and stimulate him. This variety has been acquired at some sacrifice, however. Eliot's "American Contributions," very useful as a specimen logical speech, and given in *Persistent Questions* complete, has been reduced in *Problems* to a summary; and Brander Matthews' "American Character," with its fine approach and literary allusions, has been reduced to two paragraphs. The book contains fewer speeches, and one misses the biographical notes found in *Persistent Questions,* with explanations of speaker, audience, and occasion. Obviously this condition is necessary if extensive variety is to be provided; and students who found speeches of the nineteenth century overloaded with decorative display should like the shorter, more epigrammatic passages. These will serve, too, as specimens of compressed, gnomic speaking and writing. For the purpose of culling as many provocative ideas as possible it has been necessary to delete a great bulk of local amenities found in speeches. The result is that *Problems and Opinions* is superior for supplying ideas and background for discussion, *Persistent Questions* for supplying speech models.

The book excels many collections of contemporary essays in its literary background. Along with Everett Dean Martin and V. F. Calverton are found Huxley, Tolstoy, and Ruskin. The material is sufficiently general and fundamental to make the book useful for a number of years. Such particulars as Technocracy and N.R.A. are not discussed, but the background on Democracy and Communism is sufficient to prepare students for variations of these theories as they arise. This will hold, too, for divisions other than "Economic Society."

RICHARD MURPHY, *University of Pittsburgh*

Dramatic Bibliography. By BLANCH M. BAKER. New York: The H. W. Wilson Company, 1933; pp. xiv, 320; $8.00.

In his Introduction to *Dramatic Bibliography,* Professor Milton Smith of Columbia University strikes a note of hope when he refers to the theatre of today. In the school and community play-producing organizations throughout this country he feels that the theatre is

particularly alive. Certainly a widespread interest in theatre arts has called forth in the last fifty years enough books related to the subject to enable Mrs. Baker to compile a valuable bibliography of some four thousand titles. These titles are classified as (I) Drama and Theatre, (II) Production and Stagecraft, (III) Pageantry, Religious Drama and Entertainment, and (IV) Anthologies, Bibliographies, and Directories. The whole is helpfully indexed according to author and according to analysis of the contents of books.

So comprehensive is Mrs. Baker's bibliography that it can be useful to people connected with almost any phase of theatre work or study. The author herself declares such varied usefulness to be her chief concern in compiling the book. Writing at the very beginning of a terse and scholarly preface she states: "The main object in compiling this *Dramatic Bibliography* has been to provide in one volume a reference list of books that would cover every phase of the arts of the theatre, for the use of students of the drama and producers, managers, actors and workers in stagecraft and play production both professional and amateur, and for the convenience of librarians and lovers of the stage."

In the light of all this ambitious "object and scope," the book probably best achieves usefulness as a convenience for librarians and as a reference work for producers and technicians. A little ponderous for the use of the average student, who may find Miss Gilder's *A Theatre Library* more convenient and less expensive to own, this bibliography is invaluable for libraries and non-professional groups producing plays. Whereas the student may use, possibly to better advantage for general purposes, the smaller, more select, and somewhat critical bibliography of Miss Gilder, the producer and the librarian will find Mrs. Baker's larger work indispensable.

For example, under Part II, "Production and Stagecraft," there are listed not only a variety of general works on the subject, but valuable sources of detailed information on stage lighting, scenic studios for the rental and purchase of scenery, costumers and rental companies, information about accessories, specialized help in designing costumes of all countries. The producer with little experience will find works listed under the same heading to help him even in the selection of a play to fit his audience.

Pageants receive careful and rather extensive treatment, a cir-

cumstance that should be a boon to those who, with little or no experience, are often called upon to stage them. Here, under Part III, will be found listed titles of pageants classified according to seasons and occasions—a column of Thanksgiving pageants, two pages of Christmas pageants, pageants on Americanization, or on "Peace and Brotherhood," and so on to those of a more imaginative type. Festivals are not neglected, and there are adequate references to music and the dance.

One valuable feature of *Dramatic Bibliography* is Mrs. Baker's continuation of the *Index to Plays: 1800-1926*, compiled by Ina Ten Eyck Firkins. The section on "Anthologies" brings the play collections up to May, 1932, and is intended to be used in connection with the *Index*. For the average student, owning both books in order to have a complete list may prove too expensive, but every library and Little Theatre will find the possession of these two books to be used in conjunction with each other well worth the price.

Least valuable is the portion of the *Bibliography* which deals with the "History of Drama and Allied Subjects," and the "History of The Theatre and Stage" (Part I, sections I. and II.). Here the method of selection is questionable. The author explains her method of selection in the preface: "In selecting the volumes for each department of theatre work, the aim has been to secure a wide variety of opinions and comments from authorities and specialists, and to choose the most adequate and useful guide books on the various phases of stagecraft."

In dealing with the vast body of material in existence on the subject of "The History of Drama and Allied Subjects" a more eclectic method of choosing titles might have been employed. For example, in the critical works on eighteenth-century drama, Dryden's own critical essays, easily available in the Everyman edition (*John Dryden's Critical Essays*, E. P. Dutton), are omitted from the list. Furthermore, the standard edition of Dryden's works, the Scott-Saintsbury edition of 1883, is not cited, when it might have been included under the head of "standard reference works . . . essential to research," which the author mentions in the preface as exceptions to her general rule of excluding all works published over fifty years ago.

However, the great variety of interesting titles on the history

of the drama is sufficient to justify the section's usefulness as a reference work, and the immense amount of information on every phase of the selection and production of plays make *Dramatic Bibliography* a necessity for every standard library, and a near necessity for every Little Theatre.

SAMUEL SELDEN, *University of North Carolina*

Socrates. By A. E. TAYLOR. New York: D. Appleton and Co., 1933; pp. 174.

Socrates, as man and ideologist, is of first importance. Professor Taylor reminds us that "Socrates created the intellectual and moral tradition by which Europe has ever since lived." He created the conception of the soul—the seat of man's intelligence and moral character. He taught us that our supreme business in life is to make the most of our soul, and to do the best for it.

He is important to us in the field of speech. He lived in a city in which speech was given an importance never since equalled. He lived at a time when the art of public speaking and of conversation was first taking artistic form. Moreover, aside from these considerations, anything such a figure in the history of culture had to say about public or private speaking should be of interest, to say the least.

From Plato's Socrates we hear much of this art, but little that is comforting to us. In fact, he seems to be the first great antagonist of speech: the early teachers of rhetoric and the practised orators receive rough treatment at his hands; pilloried by his dialectic art, we almost wonder that dialectic, of which Socrates appears not only to be master but also originator and perfecter, did not survive as the typical form of address instead of rhetoric.

But perhaps Plato's Socrates is not the real Socrates; perhaps it is really Plato who first bruised the heel of rhetoric; and perhaps Plato, not Socrates, should be credited with the creation of the science of conversation known as dialectic.

It is to the task of resurrecting the real Socrates that Professor Taylor has almost wholly devoted himself in this book. He makes clear the difficulty of the task by reminding us that "in the case of both the historical figures whose influence on the life of humanity

has been profoundest, Jesus and Socrates, indisputable facts are exceptionally rare." It is certain, he says, that Jesus suffered under Pontius Pilate, and no less certain that Socrates was put to death on the charge of impiety in the year of Laches (399 B.C.). "Any account beyond that is inevitably a personal construction."

Professor Taylor's aim, then, is to attempt, by personal construction and deductions, to uncover the true Socrates from the various accounts of his life, chiefly Aristophanes', Plato's, and Xenophon's. Much of Aristophanes' characterization, as in the *Clouds,* is frankly caricature; but caricature rests on facts known generally to be true. Thus we may accept the idea that Socrates kept something like a "School"—a "thinking-shop" at least. Xenophon's *Memorabilia* is not very useful, we are told, because it is an apology, and because Xenophon did not have an extensive first hand acquaintanceship with Socrates, and is proved at fault in certain important statements. But Plato did know Socrates well—especially during the latter years of Socrates' life. Furthermore, Professor Taylor, by very elaborate and intricate deductions, tries to demonstrate that Plato had every reason to wish to delineate Socrates accurately, had no reason to desire to misrepresent him, had many opportunities to secure first hand the exact ideas of his hero, and in some cases seems to have taken pains to supplement or corroborate his own impressions. Especially the *Euthyphro, Apology, Crito,* and *Phaedo,* seem to Professor Taylor to be faithful and accurate. He believes that the defense attributed to Socrates in the *Apology* is substantially accurate. Otherwise we cannot presume that the Platonic faithfulness goes beyond ideas and attitudes.

Plato, then, is our true guide to the historic Socrates. We are to accept as truly Socratic, not only the leading ideas of the *Dialogues* (especially those dealing with the later years of Socrates' life), but also the assumption of ignorance on the part of Socrates, his tendency to doubt, his characteristic humor, his delicate irony. We are to remember, says Professor Taylor, that Aristotle is right in making Socrates the first user of inductive reasoning, but that the literary form of dialectic is pure Plato.

The rest of the book deals with the detailed ideas of Socrates in the fields of ethics and science, and with the circumstances of his trial and death. It is amusing to read that he was once arraigned

on the charge, presumably false, of instructing the youth in the art of speaking, in violation of the law. But it is disappointing to find no attempt made to reconstruct Socrates' real position on rhetoric. In fact one must read deeply between the lines to find anything bearing on Socrates' antipathy towards the art of the spoken word. The most we can glean is reinforcing evidence that the relatively tolerant attitude of the *Phaedrus* is more truly Socratic than that of the earlier and more bitter *Gorgias*.

RUSSELL H. WAGNER, *Cornell University*

University Debaters Annual (1932-33). Edited by EDITH M. PHELPS. New York: The H. W. Wilson Company, 1933; pp. 390; $2.25.

This volume contains stenographic reports of ten intercollegiate debates, with briefs and bibliographies, covering the following subjects:

(1) Limitation by law of gifts, incomes, and inheritances
(2) Property taxation for state and local revenue
(3) The British system of radio control
(4) The safety-responsibility plan of automobile insurance
(5) The voluntary domestic allotment plan
(6) The Federal regulation of electric power utilities
(7) Dictatorship versus democracy
(8) Has capitalism broken down?
(9) Is peace impossible under capitalism?
(10) The Stimson doctrine of non-recognition of territory acquired through violation of treaties.

Two of the debates were delivered to radio audiences. That on the voluntary domestic allotment plan was a feature of the Farm and Home Week program at Kansas State College. The debate on the Stimson doctrine was delivered before executives and employees of the Oklahoma Gas and Electric Company.

The debater who is preparing to discuss one of these questions will read this volume with profit; to the student of current affairs it offers an excellent opportunity to get a bird's eye view of the points at issue in ten important contemporary problems.

H. L. EWBANK, *University of Wisconsin*

American Preachers of Today. By EDGAR DEWITT JONES. Indianapolis: Bobbs-Merrill Company, 1933; pp. 317.

Much of our theory of public speaking has come from the pens of preachers. Think of Campbell, Blair, and Whately, Beecher, Brooks, and Brown. What these men said concerning the spoken word has enriched man's knowledge of the instruments of persuasion. Edgar DeWitt Jones in giving us these portraits of his contemporaries turns up a lot of interesting material concerning public speaking. The teacher of public speaking will receive from a reading of this book much valuable illustrative teaching matter. Here is a paragraph from Bernard Clausen:

> But I spend much time on titles, writing and rewriting, phrasing and rephrasing—striving to make the title not only definitive, but genuinely attractive and memorable. A sermon to me is always part of a debate. My only technique is the debater's technique. I preach against a weight of argument in order to obtain a change of mind and an ultimate decision. With this purpose in view, I arrange a typical debater's outline for each sermon, charting the course of the general argument in graphic form under heads and subheads, writing in the outlines of evidence and illustrations under these heads and subheads, and using the opposite blank side of the sermon outline paper for quotations, statistics, and poetic references—all written out in longhand.

There is much more along the same line in this picture of Clausen. In the thirty-two essays in this book the teacher of public speaking is continually running across nuggets of rare value. Fosdick, Jefferson, Wise, Cadman, Niebuhr, Holmes,—all have something to say regarding their method of sermon composition. The book not only has contemporary appeal; it will have historic interest.

LIONEL CROCKER, *Denison University*

The American Scholar. By NORMAN FOERSTER. Chapel Hill: the University of North Carolina Press, 1929; pp. 67; $1.

Gestalt Psychology. By WOLFGANG KÖHLER. New York: Horace Liveright, 1929; pp. x, 403.

Current trends of research in speech make these two books even more significant today than at the time of their publication. For if the papers read at national conventions and the articles published in the QUARTERLY JOURNAL fairly represent the interests of scholars in this field, objective methods and other techniques borrowed from the established sciences now enjoy a considerable vogue. It is there-

fore important that the purposes and limitations of these techniques, especially when applied to such a complex matter as the relation of a speaker to his audience, be thoroughly understood.

Köhler makes his discussion of scientific method a weapon to combat the behaviorists and introspectionists and hence to clear the ground for the statement of his own system. Foerster devotes nearly his whole book to the topic. Together they point out two grave dangers: the imitation of the methods of mature sciences by new sciences whose purposes are different, and the application of quantitative measurements to material about which only qualitative judgments have value.

"Too easily," says Köhler, in his admirable chapter on "Psychology as a Young Science," "we forget the simple truth that in their origins as well as at the opening of a new field of special investigation later on, the natural sciences, physics, geology, biology, rely upon qualitative statements almost completely. Certainly, the quantitative and the accurate indirect methods are the most imposing features of exact sciences *now* when we review them or consider them superficially. But we ought to be aware of the fact that in most cases this procedure is a mere refinement and end-result of the underlying free and direct observation, without which there would not have been a basis upon which to build the refined superstructure. . . In the meantime, however, the outward aspect of physics has been too seductive. Since experimental psychology first became a science, every now and then a wave of blind imitation has swept it off its feet. Fechner himself was the first to copy *adult* physics when psychology was an embryo. He seems to have been convinced that measuring in itself would make a science out of psychology. We have seen the result: If flowers are impossible without a root and a stem, measuring, which is fruitful only as the most refined consequence of previous qualitative observation and experimentation, necessarily becomes a dead routine without it. Hundreds of thousands of quantitative psycho-physical experiments have been made almost in vain, because no one knew just what he was measuring or what were the processes upon which the whole procedure was built. In Fechner's own day, psychology came into existence as a science, not as a result of his psychophysics, but rather casually and *in spite* of the premature quantitative program."

If the unintelligent use of quantitative measurement has been

a serious hindrance to the progress of psychology, it has been nearly fatal, says Professor Foerster, to the study of literature. Scholars have deserted literature in favor of the more "scientific" bypaths of linguistics, literary history, and psychology. "But this is not all . . . They also tend to abandon literary history in favor of isolated groups of facts. Some of our leading scholars and most of the rank and file, fearful of the broad interpretations and reinterpretations that history involves, prefer the safer task of contributing new materials for future historians. Instead of having a due respect for facts as the necessary basis for sound knowledge and the higher activities of scholarship, they appear to worship facts as facts, things as things. Employing an expert mechanical technique, they give themselves up to a blind pursuit of facts, an aimless accumulation of small additions to the sum of knowledge. . . They will point out that each brick in a building is essential, and that they and their students are collecting bricks for future builders. Whether the bricks will ever be used, whether they are the particular bricks that will be needed by future builders, does not, in their mystical faith in the brick, concern them. . . Let us keep our common sense, our sense of proportion. Let us remember that many, yes, the majority of ascertainable facts are not worthy of being recorded."

The futility of much of this research comes from the fact that "literature is more than science, since, unlike science, it is itself critical, itself selective and qualitative, itself concerned with human values that have no counterpart in physical nature; and literature can be understood only when studied with the instruments it itself employs, which are philosophical—ethical and aesthetic in vital fusion—vastly more than they are scientific." In summary, says Professor Foerster, the scientific urge has carried scholars so far astray that only a great revolt, a mass return to common sense, can save the true student of literature from being overwhelmed by a torrent of irrelevant data.

Since the field of speech touches psychology on one side and literature on the other, the criticisms of these authorities are especially pertinent. It would be tragic if scholars in speech should seek to advance by borrowing the worst features of scholarship in both related fields. Directors of research in departments of speech owe it to themselves and to their students to ponder both these books carefully before encouraging more statistical analyses of

word-length and measurements of the exhalation through the nostrils while saying "Ah."

RAYMOND F. HOWES, *Washington University*

Current English Usage. By STERLING ANDRUS LEONARD. English Monographs, No. 1. Chicago: The Inland Press, for the National Council of Teachers of English, 1932; pp. xxii, 232.

This interesting and important volume records the result of an extensive poll upon questions of usage in punctuation, grammar, and diction. This poll was conducted by a committee of the National Council of Teachers of English, with Professor Leonard acting as chairman; the work was completed, after Professor Leonard's death, by a group of his associates.

Upon matters of punctuation, the committee polled a large number of publishers, editors of newspapers, and editors of magazines, both in the United States and in England. Questions of grammar and diction were referred to 229 editors, authors, linguists, teachers of English and teachers of speech.

The tabulation of results gives the reader, upon questions of disputed usage, rulings based upon the opinions of a large number of competent judges. Thus we know that a majority of such judges does *not* favor a comma after a short introductory adverbial clause, but prefers, "When John spoke we always listened." A majority prefers the possessive *Charles's* rather than *Charles'*, though either is permissible. There are rulings upon eighty-one such questions, almost uniformly in the direction of "lighter" punctuation.

The general tendency of the rulings upon 230 questions of grammar and diction is toward what is loosely termed "liberalism"; the judges accept the fact that usage changes, and they approve some expressions, such as "It is me," which are forbidden by rules in the textbooks. "A *healthy* climate," "*pretty* good," and "*Who* are you looking for?" are also recognized as established. Yet a close study of *Current English Usage* shows that it is not so revolutionary as its compilers appear to think it—unless one is to go further than the judges and approve and adopt usages which are here left disputable. It is hardly revolutionary to approve "Why pursue a vain hope?" "He stood in front of the class to speak," "You had better stop that foolishness," "The women were all dressed up," "Jane

was home all last week," or "I've absolutely got to go." On the other hand, the following are still disputable, as they have long been: "None of them are here," "We will try and get it," "He could write as well or better than I," "It's real cold today," and "Can I be excused from this class?" And there are many expressions heard almost every day which the judges condemn as uncultivated or illiterate. In other words, they do not endorse the *status quo* indiscriminately.

One other point, touched upon in the Foreword but not stressed, is that the general endorsement of an expression as established or allowable imposes no obligation upon the writer or speaker to use it if his taste dictates something else which is likewise allowable. Simply because this report finds that "We have made some progress *along these lines*" is established, a writer is not estopped from writing "toward those ends" or "in this direction" or "by these methods," if one of these phrases expresses his meaning. To rescind a rule against smoking in a dormitory does not imply that every resident of the dormitory must smoke.

The National Council of Teachers of English is to be felicitated upon having successfully carried to completion a project of such scope and importance. For the next few years anyone who, as a teacher, writer, speaker, or editor, is seriously concerned about usage, will do well to consult this compilation.

HOYT H. HUDSON, *Princeton University*

The Teaching of Choric Speech. By ELISABETH E. KEPPIE. Boston: The Expression Co., 1932; pp. 149; $2.25.

With all the enthusiasm of the pioneer, Miss Keppie calls choral verse speaking "a new field in our schools, which is growing in importance at least equal to, if not greater than, the other oral arts." The reason is its universal appeal. "Anyone not tone deaf or dumb, may have an opportunity . . . for satisfying an enjoyable vocal self expression."

The steps in teaching this new art are clearly indicated in Chapter III: (1) "The teacher herself says the poem in her most vital and sincere way"; (2) the teacher stimulates physical responses to the rhythm, such as "a skip, a hop, a run, swaying or marching"; (3) the students beat out the rhythm by finger-clapping; (4) the rhyth-

mic response is transferred to silent speech; (5) the refrain is memorized and repeated; (6) the teacher explains the meaning of the poem and the students memorize the whole selection, "responding in exact rhythm, tempo and mood with the teacher as she speaks the lines." Succeeding chapters, which repeat these steps for the early primary period, the imaginative period, the heroic period, the romantic period, and the adult period, add little to the book except bulk.

Probably the most helpful portions of the book are the lists of selections adapted to choral speaking. Miss Keppie has ranged them according to the various ages of man, beginning with nursery rhymes and ending with Psalms.

R. F. H.

CONTEMPORARY SPEECHES

CONGRESSIONAL ORATORY

During the first session of the 73rd Congress, more than 6,000 public and private bills and resolutions were introduced in the House of Representatives and nearly 2,000 were introduced in the Senate. However, it must be borne in mind that almost all of the Senate bills are included in the more than 6,000 introduced in the House; so the total of separate bills is but little more than that number.

In the discussion of these bills and resolutions on the floors of the two Houses of Congress, more than 6,000,000 words were used. And this figure includes only the words actually spoken in the speeches of the members. All material included in the *Congressional Record* under, "leave to print," or "extension of remarks," has been excluded in obtaining this figure. It is probable that at least five times this number of words were used in the committees of the two Houses in the discussion of these same bills and resolutions. Thus, we have a probable total of 36,000,000 words actually spoken in the committees and on the floors of the two Houses of Congress.

In spite of the approximately 36,000,000 words uttered in the consideration of the bills and resolutions introduced in the first session of the 73rd Congress, let us remember that few, if any, congresses in the history of our country have passed such a large amount of far-reaching legislation in so short a time. Likewise, in spite of this enormous number of words, the number of words per bill is probably lower than in any other session of Congress in our history.

The keynote of this session of Congress was *action, action, action.* Bills of vast economic, social, and political significance were passed with a maximum of speed and a minimum of debate. That a national emergency existed was recognized and on every hand there was a willingness to subordinate everything to putting into the hands of the President the legislation for which he asked. Probably there was the hope in the mind of every congressman, who supported the

President's program, and on his lips a prayer that the vast economic and social experimentation for which he voted, and about which he knew little, would provide the impetus which would increase purchasing power and wipe out unemployment.

If each of the 435 representatives were to speak for just one minute on the floor of the House on each of these more than 6,000 public and private bills and resolutions, it would take more than five years for continuous speaking in the House of Representatives alone. And this would mean speaking for twenty-four hours a day, seven days a week. Contrast this with the but little more than three months occupied by the session.

Not all of the bills passed by the House are debated on the floor. Some of them are debated only in the committees to which they have been referred. (Incidentally, some of the best congressional speeches are made in the committees and not on the floors of the Houses.) A few bills are not debated either in the committees or on the floors. The fact that the bill called, "An act for the protection of government records," was passed by the House, not only without debate but without the members having an opportunity to examine it, was used by Senator Hiram Johnson, during this session, in arguing for a careful consideration of the bill in the Senate.

In any study of the oratory of Congress, one more fact must be taken into consideration. The House, with its rigid cloture rules, limits debate. No representative may speak for more than one hour without unanimous consent. However, there are very few speeches of this length. Many whole debates in the House are limited to forty minutes and some take even less time. Thus, the opportunities for a full discussion of any measure are much fewer in the House than in the Senate where debate closes only by unanimous consent. The House is a big machine which grinds out legislation at a very rapid rate while the Senate is a more leisurely body. When bills come before the Senate, every senator may speak if he chooses to do so. The Senate has been described as, "The greatest debating club in the world," and it may well be proud of that title.

If the speeches of this session of Congress may fairly be taken to indicate a trend, it is toward shorter speeches. When Charles Dickens visited Washington in 1841, he attended the sessions of Congress almost every day and later wrote: "The inquiry out of

doors is not, 'What did he say?' but, 'How long did he speak?'" Representative Robert Luce, in his book *Legislative Procedure*, published in 1922, said, in referring to the House: "Speeches an hour long are now rare. Brevity has become the rule and prolixity the exception." In the same book it is reported that Senator Hale had the clerks in the library make a list of the speeches delivered in the Senate from April 4, 1917 to April 8, 1918, and found that there had been 188 taking an hour or more of time, of which 75 took at least an hour and a half. A study of the speeches made by the members of Congress in the last session shows that there were only 15 speeches in the Senate, and none in the House, an hour or more in length. One senator astonished and delighted the Senate when, at the conclusion of a long and tiresome discussion of a subject which was uninteresting to his colleagues, he asked for unanimous consent to, "revise and condense" his remarks in the *Record*, instead of the usual request to, "revise and extend."

Another change has been in the kind of ideas discussed in the speeches. Great questions of policy and general principles of government are not as prominent in the debates of Congress today, as they were in the early days of the Republic. Today, far more of the attention of congressmen is given to the details of bills rather than to the broad questions of political, economic, and social policy on which they are based. Perhaps it is not surprising to find that most congressmen think in terms of their local districts and states and their discussion of bills far too often is in terms of how the proposed legislation will affect their constituents rather than in terms of national policy. This, in part, explains why the details of bills provide so much speech ammunition and general principles so little. However, the main reason for this is to be found in the fact that the discussion of the general principles of political science, economics, and sociology, on which nearly all of our legislation is based, requires a different type of mentality from that needed in the discussion of isolated or semi-isolated provisions of any bill. Only a few congressmen are fitted either by training or experience for speaking on the general principles underlying proposed legislation. These, by the sheer power of intellect, lift themselves above their fellows and are the only ones who properly should be called "statesmen." These men should be the leaders of Congress, although frequently they are not.

However, except in times of national hysteria when they may be submerged, they exercise great influence on legislation.

On the first day of the session (March 9, 1933), the principal business in both Houses was consideration of the bill (S.1 and H.R. 1491) called, "An act to provide relief in the existing national emergency in banking, and for other purposes." The debate on this bill in the House was limited to forty minutes and takes less than three pages of the *Record*, while in the Senate the debate took several hours and fills more than seventeen pages of the *Record*. In the House the bill was considered without referring it to the Committee on Banking and Currency and without printed copies being available. All but a handful of the members of the House knew nothing about the bill until it was read by the Clerk. In the Senate, the bill was considered hurriedly by the Committee on Banking and Currency and reported favorably without amendment.

In the House, Mr. Steagall of Alabama explained the important features of the bill. Following his remarks, Mr. Luce of Massachusetts and Mr. McFadden of Pennsylvania discussed it. As Republicans, these men protested against the hurried consideration of the bill in the House. The debate in the House can only be characterized as perfunctory, there being no attempt and insufficient time for a thorough discussion.

Although longer, the debate in the Senate was but little more searching in its examination of the bill. A number of senators participated in the discussion. The fact of the existence of a national emergency was used to silence opposition and drive the Senate into action.

The debate in the Senate was chiefly notable by reason of a lively exchange between Senator Glass and Senator Long. In the course of the discussion, Senator Long introduced an amendment which was intended to provide for bringing all of the state banks into the Federal Reserve System "under such conditions, requirements, and limitations as the President may prescribe," so that they might be given the same protection as the act proposed to give to the members of the Federal Reserve System. A sample of the type of exchanges between the two senators, is the following:

"*Mr. Long.* Mr. President—

"*The President protempore.* Does the Senator from Virginia yield to the Senator from Louisiana?

"*Mr. Glass.* I do.

"*Mr. Long.* As I understand, the State banks, under the observation of my distinguished friend from Pennsylvania, are allowed to borrow from member banks. I should like to know about how much help they are going to get from member banks when they are closed today, and it is taking all the power of the Government to enable them to open.

"*Mr. Glass.* They are not going to get anything today, and they will not get anything tomorrow if this legislation is defeated here in the Senate; but if this legislation is enacted they will have access to banks representing 64 per cent of the resources of the Federal Reserve Banking System.

"Now as to the proposition embodied in the amendment sent to the desk, authorizing the President of the United States to compel State banks to become members of the Federal Reserve Banking System, there is not a layman sitting in his seat here who does not know that that would be utterly invalid.

"*Mr. Long.* Mr. President, the Senator has misstated the facts. It does not compel them; it permits them to become members. The Senator wants to get his record straight.

"*Mr. Glass.* The Senator has his record quite straight, and the Senator does not relish having the Senator from Louisiana say that he has misrepresented anything.

"*Mr. Long.* The Senator is mistaken on the facts.

"*Mr. Glass.* Then the Senator had better be more civil when he first starts out.

"*Mr. Long.* The Senator is honestly in error on the facts.

"*The President protempore.* Does the Senator from Virginia yield to the Senator from Louisiana?

"*Mr. Glass.* I do not."

Although the use of *argumentum ad hominem* is discouraged in inter-collegiate debates, there is still much of it to be found in Congressional debates. Another excellent example of it occurred in the debate on the bill called, "An act for the protection of government records." Senator Robinson of Indiana in the course of his attack on the bill took occasion to criticize the President in a vitriolic manner. Senator Robinson introduces into his speeches a great deal of the old-fashioned bombast; he shouts and roars. This speech was no exception. Following his remarks, Senator Sheppard took him to task for seizing upon every proposal of the President as a pretext for launching a personal attack and referred to him as "a frenzied orator emitting frenzied eloquence."

Space-limitations prohibit the discussion of more than one other bill. In view of the great interest in the activities of the National Recovery Administration (NRA) perhaps the bill which brought it

into existence will be of most interest to the readers of the QUARTERLY JOURNAL.

This bill (H.R.5755) came up for discussion in the House under one of the most drastic rules for the limitation of debate ever used in Congress. This rule was reported to the House by the Rules Committee and after a fiery debate was passed by the narrow vote of 209 yeas and 186 nays. Although the rule provided for six hours of general debate, this was later changed to seven hours by unanimous consent. Following the general debate on the bill, approximately one hour was taken for the consideration of amendments submitted by the Committee on Ways and Means. So the bill appropriating $3,300,000,000 was passed by the House after a total of approximately eight hours of debate by the vote of 325 yeas and 76 nays.

The debate in the House was notable by reason of the fact that in it was presented one of the outstanding speeches of this session of Congress. This speech was made by James M. Beck, Representative from Pennsylvania and former Solicitor-General of the United States, who is also a constitutional lawyer of unusual distinction.

In the introduction, Mr. Beck referred to the critical situation of the country, particularly in view of the proposals of the bill which would make the President, or someone appointed by him, virtual dictator over American industry. He quoted Washington and Franklin on the dangers which lay in permitting one department of the Government to encroach upon another. He pointed out that the bill virtually provided a new constitution. He said, "We are going to have a new Constitution, not formally framed or ratified, but by executive usurpation." In the next paragraph, he said:

> While I do not see the prospects of any master architect that will be able today to rebuild upon the old foundations of the Constitution a new Constitution with the same wisdom as the master builders of 1787, yet the "brain trust" is ceaselessly at work "undermining" our Constitution, to use Washington's phrase. They work silently but none the less effectually. In this construction of a new form of government—now in progress—Professor Moley will be in the place of George Washington, and Professor Tugwell in the place of Hamilton, and Professor Berle in the place of James Wilson, and the old architects must yield to these new architects who, fresh from the academic cloisters of Columbia University, and with the added inspiration of all they have learned in Moscow, are now intent upon rebuilding upon the ruins of the old Constitution a new Constitution, in which, as in the old German Reichstag, this Congress will be merely a debating society, and the Executive will be master of the destinies of the American people.

The body of the speech dealt with the idea: "The Constitution today exists in form but it has largely ceased to exist in spirit. Its disintegration has been proceeding for many years, and notably in the last quarter of a century, and both political parties must accept some share of the responsibility."

He developed this idea particularly in reference to how the proposed bill would complete the process of disintegration. In the conclusion, he said, in part:

> I believe that this bill may be a blessing in disguise in this respect, and that is, it may create a reaction. I do not mean reaction against the majority party. This question is far above partisan politics. What the majority is now proposing is the monstrous birth of the despair of the moment. We have lost our head in the present moment of hysteria, and therefore, I am not saying it in any partisan sense, but I am satisfied that when the American employer and the American employee, having derived temporary benefit of the 'thirty pieces of silver', for which the constitutional liberties of the American people are now being sold, when they begin to feel the shackles of this bureaucratic tyranny, they will not only revolt in an unmistakable manner, but a powerful movement will begin to bring back the Constitution of the fathers, once the noblest form of government in the world. [Applause.]

Mr. Beck was followed by Mr. Kelly of Pennsylvania who in a very effective speech answered by saying that we are living in different times and that new measures are required:

> My colleague, Mr. Beck, is a great student of history, and summons great names in American annals to support his argument that we can do nothing to meet this creeping paralysis which threatens our national life and institutions. I am only a humble student of American history, but I believe that the George Washington who built a new order in the wilderness of his own times would not hesitate to build a new order now in the wilderness of economic conditions which surround us.
>
> I believe that the Thomas Jefferson who stretched the Constitution until it cracked, in order to make the Louisiana Purchase for national expansion, would be the first to urge any needful action to save his Nation from industrial and economic collapse.
>
> I believe that the Abraham Lincoln who did not fear to meet his gigantic problems with new plans and new methods would not fear to act now, even though new plans must be employed.
>
> Mr. Chairman, my colleague preaches a counsel of despair. We can do nothing, for the Constitution is a great wall against our progress. I choose rather to follow a constitutional student with a vastly different philosophy, Justice Louis D. Brandeis, of the United States Supreme Court. He has said, "We do not need to amend the Constitution; we need to amend men's minds."

When the bill came up in the Senate, the most noteworthy debate was between Senator Wagner, who had a considerable share in the writing of the bill, and Senator Borah. Mr. Wagner opened the debate with a long explanation of the bill and supported it with an effective legal and economic argument. Senator Borah centered his attack on that part of the bill which provided for the suspension of the antitrust laws. During his speech, he engaged in a running debate with Senator Wagner on this provision. The gist of what he said is included in the following quotation:

> In my judgment this bill is a very advanced step toward the ultra-concentration of wealth in the country. In other words, if we repeal or suspend the antitrust laws for 2 or 2½ years and permit those things to be done which may not now be done under the antitrust laws, at the end of that time it will be practically impossible to resolve ourselves into the position which we occupied with reference to that subject matter prior to the time the suspension took place. This is the first step to end all antitrust laws. We are to have combines as large as the industry itself, and any man in the industry who does not go along, join it, may be put in jail.
>
> If we say to the vast combinations of the country now existing, to the great corporations, 'You may proceed to further merge, to further consolidate, to further monopolize, to control output and fix the prices during the period of 2½ years,' it will be practically impossible to change the program at the end of that time. Therefore, I look upon this suspension as in effect a repeal, a pronouncement against the antitrust laws, and a change of policy upon the part of the National Government as to the method and manner of dealing with the subject of concentration of wealth and of monopoly.

It may be interesting to note the amount of time which was allotted in the House for the debate of a few other important bills. Two hours was allowed for the debate on the bill (H.R.2820) called, "An act to maintain the credit of the United States Government." The Senate debated the bill for several hours and sent it back to the House with 44 amendments.

The House allowed three hours for the debate on the Beer Bill (H.R.3341) which was called, "An act to provide revenue by taxation of intoxicating liquor." The Senate, after a lengthy debate, sent it back to the House with 43 amendments.

The House debated the bill called, "An act to relieve the existing national economic emergency by increasing agricultural purchasing power," five and one-half hours while the Senate debated the bill several days.

The House passed the Wagner Unemployment Relief Bill (H.R. 4606) after two hours debate and the Muscle Shoals Bill (H.R. 5081) after seven hours debate. The Senate in each case took much longer time for consideration.

The House gave one and one-half hours to general debate and about seven hours to the debate of amendments and then passed the Federal Home Loan Bill (H.R. 5240) appropriating $2,000,000,000.

These figures give some idea of the speed with which legislation of the greatest importance and appropriating billions of dollars was passed. It also indicates how little opportunity there was, particularly in the House, for the members to express themselves. In conclusion, let me repeat that the keynote of the First Session of the 73rd Congress was *action, action, action.* Legislation was passed with a maximum of speed and a minimum of debate.

W. HAYES YEAGER, *The George Washington University*

GEORGE BERNARD SHAW at New York, April 11

> Political oratory is a more difficult task than forensic; and naturally so, since it deals with the future. . . . Then again, political oratory affords few chances for those leisurely digressions in which you may attack your adversary, talk about yourself, or work on your hearers' emotons. . . .[1]

Although no reporter, to my knowledge, has ever questioned George Bernard Shaw on his attitude toward the foregoing remarks, there is reason to believe that Mr. Shaw has little respect for the conclusion at which Aristotle arrived. On April 11, 1933, before an audience of thirty-five hundred men and women assembled in the Metropolitan Opera House, New York City, Mr. Shaw delivered a long address in which he discussed personalities, talked freely about himself, and played—frequently with questionable judgment—upon the emotional characteristics of his hearers. He had not one subject, but several. In fact, Mr. Shaw was a living embodiment, to quote from an editorial in the New York *Times,* of a stage character who was given to "discoursing ignorantly but with amazing confidence and cocksureness about everything in the heavens above and the earth beneath."[2]

[1] Aristotle, *Rhetorica* (ed. by W. D. Ross, Oxford, 1924), 1418a.
[2] April 13, 1933.

The speech, Mr. Shaw's first in this country, was on the subject "The Future of Political Science in America," and was presented under the auspices of the Academy of Political Science. Consequently, the audience was composed chiefly of the members and guests of the sponsoring organization. Generalization on the attitude of the audience toward the speaker and his subject is difficult to effect, although a bit of evidence pointing toward a division of sentiment among the hearers is available. In the middle of his address Mr. Shaw observed that the widespread unemployment meant the breakdown of the system of capitalism. (The *Times* commented that "continued applause came from the one-dollar seats in the top gallery; silence reigned in the $3 and $5 seats in the orchestra and the horseshoe circle." [3]) Whereupon Mr. Shaw, observing the reaction of his hearers, remarked:

> I confess the splendor of this building blinded me to the fact that the majority of my audience apparently belong to the unemployed [laughter and applause] but so much the better.

As an exhibition of extemporaneous speaking skill few would deny Mr. Shaw great praise for his lengthy address. Although nervous and disturbed during the first few moments of his speech, he soon gained control and "settled down into an easy platform manner." [4] Without taxing his voice unduly he was able, through distinct sound production, to make himself heard in all parts of the house. "It was," observed an editorial writer for the *Times*, "a remarkable intellectual feat for one of his years to make so long a speech with such personal ease and masterful command of words." [5]

Additional strokes of praise are difficult to administer, for the material content of Mr. Shaw's speech—and, with Richard Whately, it may be said that "The finding of suitable arguments to prove a given point, and the skilful *arrangement* of them, may be considered as the immediate and proper province of Rhetoric" [6]—is undoubtedly of questionable merit. Although not devoid of clever turns and strategic moves, the Shavian declaration, as a whole, is a bit overstocked with presumption and confusion.

[3] April 12, 1933.
[4] *Ibid.*
[5] April 13, 1933.
[6] *Elements of Rhetoric* (revised edition, Boston, 1861), 59.

Mr. Shaw was of the opinion that the Constitution, through its numerous amendments, was providing for its own undoing. He was also doubtful whether man was "enough of a political animal to produce a good and sensible and serious and efficient constitution." Graciously, but with adequate conditional safeguards, Mr. Shaw then observed:

> If only it can get its Constitution, if it can get intellectual bearings, if it can get, I quote the mathematicians, "frame of reference" within which it is worked, possibly America may save the human race yet and solve the great political problem which I have just stated.

At this point Mr. Shaw turned his attention to America's immediate problems, of which there were many. Unemployment "means the breakdown of the capitalist system"; newspapers "exist for the purpose of concealing the truth" from the people; the country "is run by financiers" (and here followed a choice analysis of "the sort of person the financier is"); "the first thing you have got to do to get out of your present mess is to nationalize your banks"; the export-import policy of America threatens to produce domestic distress and foreign complications. No one will deny the importance of the topics to which Mr. Shaw alluded. However, the several considerations, each one extremely complex by nature, deserved more careful and searching treatment. Swift disposal of all of them through an assertive display of great knowledge of their interrelationships may be admissible in the case of an elderly gentleman who loves prophecy and is not vitally concerned with the accuracy of his predictions, but as a phase of a rhetorical venture in the realm of serious oratory it is indefensible. In the course of his discussion of banking conditions Mr. Shaw had occasion to remark:

> There has been only one great man in the banking world, Montagu Norman of the Bank of England . . . who came forward and said a great thing about the money problem. He said, "I don't understand it."

It may not be unfair to observe that Mr. Shaw might have profited by occasional reference to Mr. Norman's humble confession.

A balanced interplay of reaction between the speaker and the audience was not evident in Mr. Shaw's address. On several occasions he paused for a considerable time in the hope of securing the response consistent with his purpose; on another occasion he reminded his hearers that what they took in jest he intended in

earnest. On the whole, the rhetorical adjustment in the social setting was not a carefully-planned and satisfactorily-executed one.

The failure to secure this nicely-integrated speech pattern was, no doubt, partly due to the faulty organization of materials. Surely, the large number and chaotic order of the subjects treated would preclude the possibility of effecting successfully the interaction among the several factors of a speech situation. Fundamentally, the speech lacked essential direction, and since, as Quintilian said, "arrows are useless to him who knows not at what he should aim, so arguments are useless to him who has not ascertained to what point they are to be applied."[7]

The many ideas in the address, besides lacking directive movement, were not enforced with sufficient severity. True, time would not permit the elaborate development of all the topics Mr. Shaw brought up. However, censure must still be given the speaker, for a more severe limitation of subject matter was a feasible alternative. As it was, Mr. Shaw's speech turned out to be a rich collection of conclusions, most of which were hastily drawn, sometimes with a full appreciation of the facts and conditions, but more often, there is reason to believe, with little information and not too much careful thought. The body of the speech, rather than being a thought-pattern of proportioned and logical design, was more an expression of the intellectual vagaries of a man who has reveled in the criticism of beings and things. It is the opinion of this reviewer, therefore, that the address made neither Mr. Shaw's nor other men's experiences significant.

LESTER THONSSEN, *College of the City of New York*

[7] *Institutes of Oratory* (trans. by J. S. Watson, London, 1856), I, 358.

IN THE PERIODICALS

HINCKS, HARVEY SCOTT, *The Place of Dramatics in a Teachers College.* The English Journal (College Edition), XXII, No. 4, April, 1933, 302-310.

The author emphasizes the need for carefully-directed dramatic activities in the teachers colleges. By stimulating the imagination, by developing critical standards of excellence, and by improving speech behavior generally, dramatics plays in the life of the students a role of unquestioned importance.

L. T.

MULGRAVE, DOROTHY I., *Aspects of Speech Training in Teacher Training Institutions.* The English Journal (College Edition), XXII, No. 6, June, 1933, 472-477.

The author deplores the fact that teacher training institutions are not considering more adequately the speech and voice problems of prospective teachers. She speaks of the plan that will be put into effect this year by the School of Education at New York University. Early in the first semester speech tests will be given to all candidates. Examiners will check such items as voice, articulation, rate, foreign accent, lisping, and the like. Students whose defects can not be corrected will be eliminated during the course of the first semester. Those permitted to remain will enter either the clinical or the basic courses— as their cases require. Students whose speech equipment and behavior are definitely superior will be urged to pursue advanced courses.

L. T.

NESERIUS, PHILIP GEORGE, *Isocrates' Political and Social Ideas.* The International Journal of Ethics, XLIII, No. 3, April, 1933, 307-328.

Isocrates' name figures prominently in the history of rhetoric. Of unusual interest and value, therefore, is this paper in which Mr. Neserius treats carefully of Isocrates' political and social ideas. I

shall deliberately isolate, for purposes of review, only those portions of the paper which are of most immediate interest to students of rhetoric. However, I suggest that Mr. Neserius' paper be placed on the bibliographical list of readings in connection with the work and influence of Isocrates.

In Isocrates we find, to use the words of Mr. Neserius, "a typical example of a great man with limitations."

> Although he professed to be an orator and a good citizen, he was destitute of the fiery eloquence and the generous patriotism of Demosthenes; and though he professed to teach philosophy, he had no such grasp of the philosophy of politics as Aristotle had.

Nevertheless, he was a man of importance in the life of the body politic.

Partly as a result of losses caused by the Peloponnesian War, Isocrates took to the writing of speeches. However,

> His love of truth, his disinclination to exert influence contrary to justice, his desire always to side with the right rather than with those who would pay him large sums of money to have him write their speeches of defense, caused him to abandon this practice in favor of teaching the art of oratory to others. Furthermore, since he himself could not be an orator, he would develop orators who would impress his ideas on the public mind.

And so he proceeded to teach students to strive for intellectual and moral worth. His chief purpose was to train good citizens, and this he accomplished by linking closely his studied considerations of morals, philosophy, and politics.

The interaction between politics and morals is interestingly suggested in Mr. Neserius' summary of Isocrates' exhortations to public servants:

> (1) Do not leave your office richer, but more honored, than when you were elected to it; (2) praise is of great worth, and more to be desired than wealth; (3) do not aid, or have anything to do with, any kind of wrongdoing, because that will ruin your reputation when you wish to influence others; (4) strive to acquire the ability to win wealth and power, but do not take what is not yours; (5) let men recognize that you desire justice, not from weakness but because you strive for what is good.

Mr. Neserius concludes that although scholars have not given it the discriminating attention it deserves, "the substance of Isocrates' labors exhibits not only oratorical artistry but a genuine philosophical import, ethical and political."

LESTER THONSSEN, *College of the City of New York*

NOBLE, T. D., *The Use of Dramatics and Stagecraft in the Occupational Treatment of Mentally Ill Patients.* Occupational Therapy and Rehabilitation, XII, 1933, 73-81.

This constitutes in effect a case-study of a number of patients showing how participation in dramatic activities has been helpful in the rehabilitating of mentally ill patients.

G. W. G.

ODGERS, MERLE M., *Quintilian's Use of Earlier Literature.* Classical Philology, XXVIII, July 1933. 182-188.

Quintilian in his *Institutes* gives evidence of complete mastery of the texts in his field. Recognizing the superiority of Greek as the language of oratory, he advocates its study even before formal study of Latin. But he is reluctant to cite examples from the Greek literature. Of thirteen hundred references, eleven hundred are from Latin and only two hundred from Greek. He refers most frequently to the works of Cicero; but Virgil is cited very often. His reluctance to quote from the Greek is probably due, first, to his inability to remember the exact text, and second, to his realization that most of his readers knew Greek but slightly.

G. W. G.

PARRY, FLORENCE FISHER, *Are Movie Stars Actors?* Delineator, CXXIII, September 1933: pp. 4, 54f.

"Acting isn't a record! You can't set it down! It's fluid. It won't take a mold."

These words of Otis Skinner, uttered back in 1915, when The Liberty Theatre in New York closed down to permit "Some dam' patriotic exhibition called 'The Birth of a Nation,' by a fellow by the name of Griffith that thinks he has something new," to open its amazingly successful run, form the text of this article. The author herself had played on the road with this same David Wark Griffith until he received his notice from the manager. Later, at the time when Mr. Skinner made the remark quoted above, she was playing opposite him in "The Silent Voice," from which the screen play, "The Man Who Played God," starring George Arliss, was taken.

Acting in its truest sense depends upon the living response of the audience. And this response is impossible in a "hastily rehearsed characterization, unalterably crystallized." It is highly probable that

Mr. Skinner's exquisite portrayal of Haaj in *Kismet* traced back to the years that he spent developing the character of the old villain on the stage.

Actors themselves who have trained on the stage know the limitations of the screen; "there isn't one of them who wouldn't like to break loose and give one sustained, cumulative performance from start to end, to cheers and tears and curtain calls and that unearthly silence that means the 'house's' heart has stopped beating from sheer concerted response."

Rehearsals were unknown until George Arliss came to Hollywood; and Garbo's reputed avoidance of them, because they make her "self-conscious," is "preposterous to the stage-trained actor who knows that there isn't such a thing as solo acting!"

Much of the fault is in the actors themselves, in permitting hasty and slipshod performances. "When they withhold their performances until, through rehearsals, they can approximate a stage performance—only then can we expect to see on the screen the art which we enjoy in the legitimate theatre. . . . Our stage stars, when transferred to Hollywood, are giving performances which, judged by theatre standards, would not rate better than a fair rehearsal."

The screen actor has lost much of the "reverence toward his work which animated the actor of the stage, and made his role, with each new performance, a growing, recreated thing."

G. W. G.

READ, ALLEN WALKER, *British Recognition of American Speech in the Eighteenth Century*. Dialect Notes, VI, Part VI, July 1933; pp. 313-334.

Whatever has been the attitude of the Englishman toward America, he has never been neutral. His opinion has been influenced not only by political but by language differences. Early in the Eighteenth Century British writers were becoming cognizant of the peculiarities of utterance in the colonies, and were trying to determine its characteristics. Attitudes varied from one extreme to the other, one group feeling "that the extension of English in America presaged a rosy future, while the other group prophesied the utter degradation of the language."

Certain characteristics stood out especially prominently. One of these was the uniform purity of the speech. British observers were often surprised to note that the language was spoken by all classes

in America with even greater propriety than in England, and the diversity of dialects in England made the uniformity of this excellence even more outstanding. Only a few writers referred to the differences existing between the Southern and the New England colonies. Some noted a lack of "tone," (by which, in this instance, is meant variety) in American speech as compared to English, while others deplored a frequent vulgarity and profanity. At least one writer felt "that the contact with negroes vitiated speech."

The differences existing between British and American speech at the beginning of the nineteenth century led a few observers to predict for America a language "as unlike English, as the Dutch or Flemish is unlike German, or the Norwegian unlike the Danish, or the Portuguese unlike Spanish."

American vocabulary came in for considerable unfavorable attention. The introduction of new words aroused the protest of British critics, although this attitude was not unanimous. Many of the words then excoriated have since found a permanent place in English vocabulary, as, for example, *advocate, demoralizing, progress* (v.), *inimical*, and many others. An interesting inconsistency is noted in a number of cases in which "the Americans are denounced for introducing corruptions into the language and on the other hand those very expressions are eagerly claimed as of British origin to show that the British deserve the credit."

Grandiloquence was also observed as a characteristic of American speech. This took the forms particularly of exaggeration and of "high-flown" religious talk on such subjects as "justification, sanctification, regeneration," and many other similar "petty chimerical knicknacks, as if they had done nothing but studied divinity all their lives."

In summary, the author finds that the British "conceded that the general level of purity in pronunciation was high, even higher than in Great Britain; and only in the matter of vocabulary did they, on the basis of their supposition that all change in language is reprehensible, find ground for censure . . . America was still regarded before 1800 as a land of promise, and the attitude toward speech reflected that outlook."

The article is carefully documented throughout, insuring a degree of authoritativeness not always to be found in treatments of similar subjects.

G. W. G.

NEWS AND NOTES

[Please send items of interest for this department directly to Miss Lousene Rousseau, 49 East 33rd Street, New York City.]

THE NATIONAL ASSOCIATION

The eighteenth Convention of the National Association of Teachers of Speech will be held in the Hotel Pennsylvania, New York City, on Wednesday, Thursday, and Friday, December 27-29. President Lee Emerson Bassett is preparing a bulletin of information to be sent to all members in the near future.

Under the by-laws of the Association, as amended at Los Angeles in 1932, the report of the nominating committee must be published in the Quarterly Journal of Speech before the meeting of the Convention at which the report is to be balloted upon. The nominating committee elected last year reports the following nominations:

President: H. L. Ewbank, University of Wisconsin
1st Vice-President: Frances K. Gooch, Agnes Scott College
2nd Vice-President: Lionel Crocker, Denison University
Members of the Council: J. Richard Bietry, Los Angeles Junior College
Rupert Cortright, College of the City of Detroit
A. B. Williamson, New York University

(*Signed*) Lee Emerson Bassett
John Dolman, Jr.
Ray K. Immel
Henrietta Prentiss
Clarence T. Simon, Chairman

FRIDAY MORNING, APRIL 7

"Building the Affirmative Case" A. B. Hoskins, Asheville Teachers College

SOUTHERN ASSOCIATION CONVENTION

The Fourth Annual Convention of the Southern Association of Teachers of Speech was held at Berea College early in April. The officers elected for the current year are as follows: President, H. P. Constans, University of Florida; Vice-Presidents, M. F. Evans, Birmingham-Southern College, Miss Vera Alice Paul, State Teachers College of Athens, Georgia, J. Rice Quisenberry, Wake

Forest College, and Miss Pearl Buchanan, State Teachers College, Richmond, Kentucky; Executive Secretary-Treasurer, Miss Louise A. Blymer, Berea College. The programs scheduled were as follows:

THURSDAY EVENING, APRIL 6

A Demonstration of the Direct Clash Method in Debate, sponsored by Edwin H. Paget, North Carolina State College

FRIDAY MORNING, APRIL 7

Reading of the Message of the National President, Lee Emerson Bassett, by Giles W. Gray

Address of the President of the Southern Association, Miss Frances K. Gooch

Reports of the State Presidents in the Association:

1. Alabama—George W. Neely (given by M. F. Evans)
2. North Carolina—Edwin H. Paget
3. Florida—H. R. Pierce (given by H. P. Constans)
4. Georgia—Mrs. A. H. Richardson (given by Miss Louise Sawyer)
5. Kentucky—Miss Pearl Buchanan
6. Louisiana—Giles W. Gray
7. Tennessee—Miss Mary E. Saunders (given by Harley Smith)

Address of Welcome, President Hutchins, Berea College

Address, "The Function of Speech Training in the Educative Process" M. F. Evans

FRIDAY AFTERNOON

"Strategy in Debate" Edwin H. Paget

"Building the Affirmative Case" A. B. Hoskins, Asheville Teachers College

"The Fundamental Course for Colleges" H. P. Constans

"What Colleges Accept in Speech Work from Other Similar Institutions" (Report of a Questionnaire) Margaret Radcliffe, Nazareth Junior College

Open Discussion—What the Fundamental Course Should Include and What Exclude

FRIDAY EVENING

Civilizing Abner's Cove, a one-act folk play, written by James Watt Raine, Berea College, and produced under his direction by the students of Berea College

SATURDAY MORNING, APRIL 8

"Speech Training in England" Carolyn Vance, Georgia State College for Women (Read by Miss Frances Gooch)

"Recent Studies of Breathing in Relation to Voice Production" Giles W. Gray, Louisiana State University

"Basic Training for College Speakers" Mary Corley, Asbury College

"Phonetics as an Aid in Eliminating Habitual Errors in Southern Speech" C. M. Wise, Louisiana State University

SATURDAY AFTERNOON

"Books, New and Old, Valuable for Use in Teaching Speech" Laura Plonk, Southern Workshop

"The Technique of Coaching Secondary School Students in the Art of Acting" Frank H. Smith, Berea College

"What Price Dramatics?" Kenneth H. Freer, Louisville Male High School

"Some Problems in College and University Dramatics" Frank Fowler, University of Kentucky

"The Birth and Death of Realism in the Theatre" Harley Smith, Yukon High School, Oklahoma

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Many papers of interest to teachers of speech will be read at the twenty-third annual meeting of the National Council of Teachers of English to be held at the Hotel Statler in Detroit from November 30 to December 2, and one session of the meeting will be devoted wholly to speech problems. Complete programs for the various sessions, as well as information concerning special railroad and airplane rates, may be secured from the National Council offices, 211 West 68th Street, Chicago, or from the Public Relations Committee, 246 Waverly Place, New York City. The special speech program will be held on Friday, December 1, and will include the following papers:

"The National Movement in Debate and Its Results," Ray Cecil Carter, Supervisor of English, Albany, New York

"An Experience in Interviewing," Elizabeth W. Baker, State Teachers College, Fredericksburg, Virginia

"Speech Education in Teacher Training Institutions," Virginia Sanderson, Ohio State University, Columbus, Ohio

"Speech Defects in Prospective Teachers," Dorothy I. Mulgrave, New York University

There is also to be a paper by Lee Emerson Bassett, Stanford University, subject to be announced.

The Conference on Current Language Problems in the United States, to be held on the same day, will likewise be of interest to speech teachers. Robert C. Pooley, of the University of Wisconsin, will preside, and the papers will be given by Miss Margaret Schlauch, of New York University, who will discuss the influence of foreign idiom upon English, and by Mrs. Janet Rankin Aiken, of Columbia University, who will discuss the subject, "Toward a New English Grammar."

On the last Friday in April the Speech Section of the Michigan Schoolmasters' Club held its annual meeting, at the University of Michigan. The morning session was held in the Lydia Mendelssohn Theater, and was as follows:

"What's the Answer?" A round-table discussion of the problems of a high school debate coach, led by Harry T. Wood, Michigan State Normal College, Ypsilanti

"Corrective Speech." How much should be attempted by the teacher of speech in the average high school? A paper by Miss Clara Stoddard, Detroit Board of Education, followed by discussion.

"A Speech Curriculum for High Schools," by Rupert Cortright, College of the City of Detroit

At the afternoon session there was a demonstration play, *Dolly's Little Bills*, followed by a discussion of dramatics in the high school by Miss Julia Gettemy, Northwestern High School, Detroit. The main address of the conference was delivered by Dean Ralph Dennis, of Northwestern University. The officers of the Speech Section were as follows: Chairman, H. Earle Correvont, Birmingham High School; Vice-Chairman, Roland Shackson, Grand Rapids Junior College; Secretary, Miss Cyretta Morford, Redford High School, Detroit.

The magazine *American Speech* has now been taken over by the Columbia University Press, and is considerably changed. William Cabell Greet, of Barnard College, is the editor, and the assistant editors are Harold W. Bentley, George W. Hibbitt, Robert C. Pooley, Louise Pound, Jane Dorsey Zimmerman, and Arthur G. Kennedy. The journal is one which has special interest for all speech teachers.

Emerson College of Oratory, in Boston, which has for the last twenty-two years been located at 30 Huntington Avenue, has just moved into a home of its own on the Charles River Side of Beacon Street, at Number 130. The property was purchased from Harvard College, and was remodelled to provide student reading rooms, rest rooms, studios, reception rooms, offices, twelve class and lecture rooms, and other administrative rooms, as well as a sound-proof radio broadcasting studio. The greater part of one floor will be occupied by the library.

On the last Saturday in September, from 12 to 2 o'clock, students in the Speech Departments of high schools and colleges in New York City and vicinity gathered at the National Broadcasting Studio in New York to hear about the plans for broadcasting original material from students of the "Magic of Speech" hour. These weekly broadcasts began on Friday, October 6, at 2 o'clock E.D.S.T., over WEAF and a coast to coast network. Vida Ravenscroft Sutton is in charge of the period.

FORENSICS

Of interest to high school teachers and administrators is the announcement of the formation of the Michigan High School Forensic Association, which represents a consolidation of the Michigan High School Debating League, which was organized in 1917 and has been since then conducted by the University of Michigan Extension Division; the Michigan High School Oratorical Association, which was formed in 1896, and has been for many years directed by Mr. E. E. Gallup, State Supervisor of Agricultural Education; and the Extempore Speaking Association of Michigan High Schools, founded in 1926, and conducted since then by Carroll P. Lahman, of the Western State Teachers College at Kalamazoo. Last year the last-named two associations were merged under the direction of Professor Lahman, and now the forensic activities of the Michigan High Schools will be still further centralized, since the direction of the new association is in the hands of the Extension Division of the University, and J. H. McBurney, who has been in charge of the debate group, will remain as director of the state organization. Associated with him will be the State Forensic Council, consisting of two representatives each of the Michigan Conference of City Superintendents, the Michigan High School Principals Association, and

the Michigan Association of Teachers of Speech, all elected for two-year terms.

The annual Colorado Intercollegiate Debate Conference was held at the University late in the winter. Debate squads from the University of Colorado, Colorado State Teachers College, Colorado Agricultural College, Colorado College, Western State College, and the University of Denver, engaged in a series of round robin debates on two questions. The University of Nebraska also participated, by invitation, with one of the teams. The purpose of this conference is to provide training experience for the less experienced debaters, and incidentally to serve as a laboratory for testing and developing new forms of debate. In several instances one-man debates were used, utilizing both the conventional and the cross-examination methods; and two experimental debates were held employing the direct clash and congressional forms. No decisions were given. With the exception of the two experimental debates, all the contests were held before classes in the Denver public schools, and classes in speech, history, English, and education at the University of Denver. The final event of the conference was an oratorical pageant, "America Faces her Problems," in which short dramatizations of a number of the greatest American speeches were presented.

The third National Speech Tournament, the contest for state champions, was held at Wooster, Ohio, May 8 to 11, under the auspices of the National Forensic League. Separate contests were held in debate, original oratory, extemporaneous speaking, and in humorous, dramatic, and oratorical declamation. The championship debate was carried on a coast-to-coast hook-up of the Columbia Broadcasting Company, and the winners in the other contests were assembled at Cleveland for a broadcast over a nation-wide hook-up of the National Broadcasting Company. Another contest held at this same time, also in Wooster, was the National Contest for Coaches, in which six entrants selected by a national committee discussed the topic "Technocracy, Fact or Fancy."

The state contests of the Wisconsin High School Forensic Association in Extemporaneous Reading, Extemporaneous Speaking, Declamation, Oratory, and the contest of the Future Farmers of America, were held at the State Capitol in Madison the twelfth of May. The following day the winners in these contests participated in a broadcast over Station WHA. Contests in debating and in dramatics were held separately at an earlier period, those in debating being held March 23, and those in dramatics March 24. Work on the debating schedule of the current year has already begun, the proposition chosen being: Resolved: That the United States should adopt the essential features of the British system of radio control and operation.

On Saturday, April 22, the annual speech conference and contests of the Arizona Junior College Speech Arts League was held. Contests were confined to extemporaneous speaking, interpretative reading, and peace oratory, the debate tournament of the League having been held earlier in the year. The five institutions of higher learning in Arizona participated in the contests: the University of Arizona, the State Teachers College at Flagstaff and Tempe, Gila Junior College, and Phoenix Junior College. Professional conferences were held during the day, and a program of three one-act plays was presented by member institutions in the evening.

Under the direction of J. R. Cotton, there has been organized at the State Teachers College of Milwaukee a Representative Speakers' Bureau, which will take the place of the traditional debate and oratorical contests, and will afford the students opportunities to get practical training and experience in public speaking under circumstances that are life-like and genuine. It is hoped that the Bureau will also arouse among the people of the state a keener interest in public problems through the presentation of addresses, debates, and open forum discussions. The services of the students enrolled in the Bureau are offered free of charge to any group of people desiring such programs.

DRAMATICS

In addition to Senior Week plays, the Cornell Dramatic Club produced during the second semester of the past year two comedies, an expressionistic drama, two programs of original Cornell plays, and the 1933 Revue. The major productions included Norman Krasna's *Louder, Please*, Molnar's brilliant comedy, *Olympia*, and Kaiser's powerful expressionistic drama, *From Morn to Midnight*. The Sixth Annual Revue, with a cast of 150, was presented to audiences that reached more than 1300.

Productions of the past year by the Drama Club of the University of Denver included Noel Coward's *The Young Idea*, Sheridan's *The Rivals*, a comedy by Frank Vosper called *The Lucky Dip*, and a series of scenes from Shakespeare, all produced under the direction of Mrs. Marion P. Robinson. The University Civic Theatre also presented its customary series of six plays, under the direction of W. Sinclair. They were as follows: *Distant Drums, These Few Ashes, The Crime at Blossoms, Passing Through Lorraine, Good Friday*, and *Murder on the Second Floor*.

Senior Plays at the Leland Powers School of the Theatre, in Boston, included *The Vagabond King, The Cradle Song*, and *The Last of Mrs. Cheyney*. The first of these performances was directed by Adele Hoes Lee, and the other two by Emily Nietsche Bishop.

PERSONALS

Dr. H. L. Ewbank, of the University of Wisconsin, was a member of the summer faculty of the School of Speech at the University of Southern California, where Ray K. Immel is dean.

W. Arthur Cable, of the University of Arizona, gave the chief address at a meeting of grade and high school teachers in Portland, Oregon, late in March. The meeting was arranged by Miss Grace Bridges, Supervisor of Auditorium Activities.

Miss Lousene Rousseau gave the chief address at a meeting of New Jersey teachers of speech held early in April for the purpose of organizing a New Jersey Association of Teachers of Speech. Samuel F. Zuman, of the Hillside, New Jersey, High School, who was active in stimulating interest in the association, was elected chairman for the current year.

Hoyt H. Hudson of Princeton has been appointed Chairman of the Department of English, succeeding Prof. Robert K. Root, who has become Dean of the

Faculty. Mr. Hudson will continue his teaching in the courses in Public Speaking, which are a part of the program of the Department of English.

At the University of Michigan, Professors G. E. Densmore and John H. Muyskens of the Department of Speech and General Linguistics have been promoted to the rank of Associate Professor. Instructor Henry Moser was granted leave of absence for the first semester of the present year to complete his doctorate at the University of Iowa.

CORRECTION

In the June, 1933, issue of the QUARTERLY JOURNAL OF SPEECH, the third, fourth, and fifth paragraphs printed on page 456 under the heading "Oregon Speech Association" should have appeared on page 460 as the final portion of the report of the Eastern Public Speaking Conference.

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